

OI BANGER

FANZINE

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ISSUE #6



PURE UNADULTARATED PUNK ROCK ISSUE FOR YOUR ENJOYMENT! INTERVIEWS WITH;
AGGRESSIVE DOG ATTACK, N.F.H., BAD OMEN/SCENE REPORTS P.R. ITALY, CZECH REP.
ERMITA BAY AREA/MEDICINAL PLANTS/ARTICLES (POLITICAL/NON-POL.)/OPINION/
REVIEW (FANZINE/RECORD)/CARTOON (COMIX)/AND MORE!!!

UNDERCOVER

Oil welcome to our sixth issue. At last we've finished! Sorry for the delay coz' we encountered lots of problems, specially financial problem. You will see from 40 pages we made it to 44 pages for more info to give you our beloved readers/supporters more satisfaction. Thanx to the ff: who gave their full support to make this issue possible; Black Pumpkins Rec., BYO Rec., Walzwerk Rec., Ransom Note Rec., Epitaph Rec., Resistance Prod., and Middle Finger Prod. To Reypeace (Anti/BFK), Boy (ADA), Darius, Bong, Nel, Arwin (Contras), Fishbone, Richard (Bad Omen), Rommel (Cantoots), Weng, (Cough Syrup), Chiara (Ja'zine) Italy Willem (Freak Out Fanzine) Holland, Shammir (Toilet Blue Fanzine) Malaysia, Jan Hazlik (HC Roar) Czech Republic, Dejan (CICIFUJ Fanzine), Boyet, Olun, Grace (IDOL), Marco (Klasse Kriminale), Dhang (Rampage Zine), Dave and his ALIPORES (Balut) and specially to Shanelyn and Loida. And to all our friends out there thanx on non-stop support you show on us!

Issue #7 are now on process all support and help are badly needed all contributors will receive a free copy but pls. no sexist/Racist and Fascist article "SUPPORT THE UNDERGROUND/SKINHEAD MOVEMENT" P E A C E!



TEENY of Charged Attainder

-Greetings! to the Ecol'l Society of Sta. Cruz, Marinduque - Edwin, Tony, Toots, Twinkle, Jeff, Alvin Edessa, & the rest. See you again.
-Hello!! to the wonderful scenesters of Tarlac, including members of Red Corpse, A.S.P., Bats John, Unholy, Putragis & Dread Mangyans
-Hi! to Teeny of Charged Attainder who has just emigrated to USA.
-Oi! to Francis of Bad Breath and all others in the pampanga scene.
-Thanks! to letter sender Augusto Hernandez, Jr. of Bacolod City.
-Ayos ba tayo r'yan?! to the punkers of Malolos, Bulacan & suburbs
-punk reigns! to APK, NPA, poinks public disturbance, pol'cal chaos Dear pingo, Drastic Noise and HIV
-Kisses to quenx. Loi, Yeye, Gigi Marianne, Yvette, Judie & Queenie
-Gimme five!! to Valenzuelans Joseph, Mann, Randall, Joel, Buddy, Bong, Pode, Geejay and Chicken.
-Takumus! to Tayuman tropa Rolan, Jerome, Onyok, Utoy, Jeff & Joel.
-May you live happily ever after to newly-weds Jayvee and Liway.
-And, in behalf of disband, thank you to Alvin of Cantoots for his support and encouragement.

Greetings to Laguna's HC/Punk bands Brand X, Biofeed-back, V.F.H. to Malate area bay bands Gen. Luna, Good For Nothing, Depth Charger specially to Jerome; to Manila bands and friends like Cop Syrup/.
Bad Omen, Olie of R.D.A., M.A.D., Phil. Violators, Bubonic Plague; to San Juan/Mandaluyong/Q.C. bands Mongoloids, 90 Proci, Abrasive Relations, Moral Rot, Death After Birth Hi and hello to Tom-Tom, Noel Francia, Dexton, Buddy, Puga, Yeyet Ruiz, Andrew, Jon (labo), Patrick, Rod Smith, Whato, Goodie, Birhoe, Weng & to all the Tandem boys & girls they know who they are.

OIBANGER ZINE % DARWIN LALUZ / 324 MALAYA ST. BALUT, TONDO, MANILA / 1012 PHILIPPINES
• DENNIS DE VERA / 2 VOLTA ST. MERITVILLE TOWNHOMES PULANGGUPA, LAS PINAS METROMANILA PHILS.
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HONE YOUR MUSICAL SKILLS
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SOUND JAM

FELIX HUERTAS COR. ANTIPOLLO ST. STA. CRUZ, M.L.A. (NEAR LRT BLUM. STATION)

(ALMOST) EVERYTHING YOU EVER WANTED TO KNOW ABOUT MAJOR LABELS THAT THEY NEVER TOLD YOU

Most people live under the mistaken assumption that the only real way to make money off of music is to sign a contract with a major label. This is an attempt to prove how extraordinarily fucked that notion is. No one will put you in debt quicker than a major label.

The myths behind the supposed wisdom attached to signing with a major label are easy to dispel. Most of these myths are not even the deliberate work of the labels themselves, as much as they are the assumptions that people have of rock stars and music performers. In the artificial world of rock video and paparazzi, everyone is rich.

When one goes to an "alternative" concert, one is bound to see tour busses, groupies, roadies, techs, lighting engineers, sound engineers, stage props, and endless supplies of guitars, basses, drum heads, sticks, strings, and what not. The automatic impression is that 1. the label is picking up the tab, and 2. the band is swimming in bucks.

Sorry, wrong answer, but thanks for playing!

Let's start at the very beginning. This is a treaty. It is a declaration of my commitment to the underground, my sincere devotion to punk rock. Though I make it a rule to never say never, I am now proclaiming I will never sign to a major label. I have researched this area considerably, and I believe that major labels are rip-off artists to a huge degree, that they cheapen art and artists, and for these reasons are an evil entity in this world, and I will not sign a deal with such a company.

Separating fact from fiction, it is important to investigate what the majors say or imply and compare it to what they mean. By no means is it the same thing. They will tell you what you want to hear, but that isn't what will necessarily take place.

A common belief with most people is that majors will "stand behind" the band, provide tour support, do promo work and so forth. All that is true, but the unspoken glitch is that it is paid for by the band, not the label.

A band on a major label is paid via royalties. For every record sold, they get a certain percentage, or points. Usually, the royalties are in the neighborhood

of 10 to 15 points. Huge stars like Michael Jackson, Madonna, or Guns and Roses can get near 30 points. There are numerous other factors involved and other opportunities for income. Some artists are on salary instead of points. This guarantees them an income if the record should do poorly and in that case is a pretty good deal, but if the record really takes off, it is a disaster.

The label usually takes in 70 to 90 points less production costs, advertising, shipping, and miscellaneous expenses. The average cost for a single CD (including CD, mastering, printing, packaging, inserts, jewel box and shrink wrapping) in a press of over 10,000 is around \$1.50 per CD. For a large release (over 100,000 pressed) the price drops considerably so that a single CD of say Nirvana's "In Utero", costs the label as little as 90 cents per unit, and in turn sells in a store for \$12 to \$16 plus tax.

Aside from production, advertising, and a few miscellaneous things, the rest of the expenses including promo CDs to publications and radio stations, promo packaging, recording costs, artwork, producers, engineers, and technical assistance are the responsibility of the band. All the label does is act as coordinator for the band. They arrange the promos that get sent out and what goes in a promo package, but the band pays for it.

Usually, the method labels use to lure bands is to provide the band with an initial advance. This is a huge sum of money advanced to the band from their expected royalties. It is not given to the band, it is loaned to the band. Thus, when you hear that Nirvana signed for a million bucks, or Urge Overkill signed for \$250,000 or Helmet signed for \$500,000, what that really means is that they were loaned that money from their cut of the royalties before the record is produced. This is where most bands get into real serious trouble.

Say that you are in a band. You've got the typical problems of a band, and maybe you're traveling to shows in a broken down van or a couple of cars. Suddenly, you have a cashier's check for \$100,000 from the major label you just signed with. It seems about time to buy a real nice new Econoline XL or Clubwagon van. Maybe even a bus!

As long as all of that money is lying around, it might also be nice to take a little of that money to buy some new equipment (assuming that like most bands, you don't get full instrument endorsement) and of course there are personal expenses, needs, wants.

About one or two months after you've signed, it's time to take those songs into the studio. Time to get cracking. Time to get fucked.

It is around now that the band finds out its real expenses. The band, if they were well disciplined might have 1/2 to 3/4 of their advance money left. This money must cover the following expenses in most contracts: manager's cut, legal fees, recording (including: producer's fees, studio rental, engineer's fees, technical

assistance, equipment rental, tape, mastering, etc.), video expenses (even though bands may be contractually obligated by the label to do one or more videos, the band still picks up the tab, including: cameras, crew, pre-production costs, post production costs, props, stage, director's fee and so forth), album artwork, band photos, promo shots, promo material for tours, record stores, radio stations, clubs, and industry people. All tour expenses, merchandise expenses, and endless miscellaneous expenses.

This is the responsibility of the band. Yes, the band. Obviously, as bands rise in popularity, they inevitably make more money (or get less in debt) and when a band gets huge (filling arenas), they can re-negotiate contracts and force the label to pick up recording costs, video shoots, etc. That's great for them, but not so wonderful for the average "alternative" band.

If you're thinking you can avoid all of this by signing a better contract, forget it. Not only is the opportunity for improvement on the basic contract limited, it is also highly unlikely. Consider that bands like Superchunk, Jesus Lizard, Jawbreaker, Liz Phair, Tar, and Fugazi are about as large as one can get in the underground, and they would not get everything they want on a major label contract (assuming they would even want on!). What makes you think that you and your dinky little band can do better?

NO person or band in the industry has a contract that allows them complete artistic control. NO ONE. Major labels must protect their corporate interests, so if an artist was about to do something that might jeopardize the label's standing with another industry, corporation, politician, etc., they must be able to take action. They have full veto power over any aspect of an artist's work.

Nirvana was refused permission to release "In Utero" with the production they wanted. Numerous other bands have had to cut song length, remove songs from records, change lyrics, alter album covers, or do other things that compromised their personal integrity. Even in videos, the label has full approval of the final product even though they did not pay for its production.

A major label contract averages over 100 pages. This is a contract created by dozens of high priced lawyers which is designed to make the label as much money as possible, which in turn means giving as little as they can to the band. The average person presented with such a contract would be utterly lost. It would be impossible for the layman to understand over 100 pages of cross-referenced, complex legal jargon. It is safe to assume that the average band would be clueless, and in serious potential danger if they signed such a contract without a lawyer.

So, the band hires a lawyer. Let's say it's a cheap lawyer and he or she only gets about \$50 an hour. How long would it take the lawyer to go over a hundred pages carefully? Let's underestimate and say 10 hours. So in 10 hours, the lawyer finds the contract is not OK. That just cost the band \$500.

On the other hand, maybe the lawyer says that the contract seems good and the band believes him. It is inconceivable that in a few hours a single low budget lawyer is going to be able to see every potential liability, responsibility, and loophole

present in a contract perfected over years by some of the best lawyers in the country.

There are further technicalities, techniques, and methods used by the major labels to play you like a sucker. A & R reps (Artist and Repertoire) are a valuable tool in the industry. These are folks just like you. They're young, they're hip, they know the bands you know, they dress like you, they talk like you. These folks are the buffer side of the music industry.

A & R reps usually contact a band after reading about them in CMJ, Spin, Rolling Stone, or MRR. (If you think that the majors don't keep an eye on the underground right at the source then you are extraordinarily naive.) Poobah got over a dozen letters and calls from major labels due to a single paragraph about us in the CMJ.

When a label is interested in a band, a scout might come to check out one of their shows. If they are REALLY interested, the label will fly down to discuss stuff orally with the band to Los Angeles or New York to talk. The band will then talk to one of the rebellious young A & R reps who will convince the band what a great deal they are going to get.

The band often feels at this point that life couldn't be better. The A & R rep was so cool! He/she wasn't at all like a typical industry type! He/she is on our side!

During this meeting, the band might sign an innocent looking letter of intent or "deal memo" which states that the band and the label will come to some kind of contractual agreement at some point. This letter is a binding contract. It puts the band in a legal outhouse.

Basically, the band will be forced to sign a contract with that label, buy out of the agreement, or break up. After signing this letter of intent, all intellectual, musical, and lyrical ideas of the band belong to the label. They can't even release their own material by themselves. The deal memo does not expire, and the label has all the time and all of the leverage. You can pretty well guess who is left holding the shitty side of the toilet paper.

Major labels hold all the cards in terms of distribution and connections. It appears that major labels can help you so much because they act as arrangers. Most of the things that major labels do for their bands is get them in the door. Sure, major labels will give you tour support, promo posters, and so forth, but remember that it is on YOUR tab, just like an independent.

The truth of the matter is that a band who wants to get a fair shake and make some money can only do this on an independent label. On a large independent label, you can still have the label put buttloads of promo out, help you with your bookings, and all sorts of shit, and just like with the majors, you pay for it. The difference is that you also have control over where it goes, and when it stops. On a major label, you pick up the tab, but they make the decisions.

Independent labels as a general rule are also not interested in holding the band in some type of legal vice. An independent will let you sing about what you want to sing about. They aren't going to tell you that you must put a little warning sticker on your CD, or that the cover is too graphic, that the lyrics are too anti-establishment, that the third song on the CD sucks so it's coming off, that you have to go to Camelot Music to do a promo, that you better have that video at their offices by next week, that you can't use a certain producer, that you have to tour with Therapy? whether you like it or not, or that you better get on your knees and start sucking.

With an independent, obviously the audience is smaller, thanks to the major label's chokehold on distribution, however the percentage that you make back off of what is sold is much larger. Independent labels rely on the underground to sell their records. If an independent were to fuck over a band, the band will damage their reputation with the underground and the label will lose their audience. For this reason, it is in their own best interest to not do such a thing.

Each band from the punk scene that signs to a major label has sold us out. When a band on an indie sells 50,000 copies of their album, it is good for everyone in the scene. It opens new distribution doors, it strengthens the label, and it puts more people in touch with the underground without compromising! When a band reaches this point, they are probably making more money on the independent than they would on a major label anyway.

When a band signs to a major label, they are abandoning the people that got them to where they are now. Signing to a major hurts the entire indie scene, not just the individual label that they were on. The band is proclaiming that their underground base of fans that bought their records, went to their shows, and got them to where they are now, were OK, but they got a better offer. This sounds a lot like dumping your girlfriend or boyfriend because a better looking one came along.

Another issue which really gets me foaming at the mouth is the Columbus-esque manner in which the major labels have acted as if they have created or discovered this "brand new" form of music. Needless to say, punk has been around in some form for a long fucking time. It was about 1979 when the majors declared it to be dead and it kept going without them, and thrived in spite of their best efforts to ignore and destroy it.

Now, MTV, Spin, Rolling Stone, and so forth act as if they discovered these bands playing in their garage. People without a fucking clue about where everything came from think that THEY are the underground. If you read an article in one of those big-time music magazines, you can see endless homage paid to bands like Minor Threat, Black Flag, Mission of Burma, Halo of Flies, Big Black and a million other bands that they ignored while they were in existence. The impression is that the labels and MTV and magazines and so forth are rebellious, anti-establishment, revolutionaries rejecting pop culture, even though they are pop culture.

There are so many more reasons why this situation is so fucked, but going into all of them would take a billion years and make this already wordy diatribe dangerously similar in length to a Russian novel.

I want to thank Steve Abini for his article in The Baffler #5 which inspired me (along with other research and mental fits over this topic) to write this article. If you want a copy of this publication please send \$5 to The Baffler, PO Box 378293, Chicago, IL 60637. It is truly an excellent read.

I always love hearing comments and such, be they positive or negative, on what I have to say. I would be particularly interested in additional insight into this particular debate, so feel free to write or call me. 34 W. Washington #1, Athens, OH 45701 (614)593-5092. Thanks.

Spanish General Strike

The Spanish general strike on 27th January, in response to the Socialist Government's labour reforms, brought major cities to a standstill. Hundreds of thousands joined pickets and demos, often clashing with police. In Granada, 400 pickets were attacked with rubber bullets and gas, injuring 9, and 40 people were arrested in Barcelona following running battles.

As well as massive demos in Madrid and Barcelona, there were large demos all over Spain: 40,000 in Seville; 25,000 in Gijón; 90,000 in Oviedo; 20,000 in Córdoba. There were numerous reports of people breaking away from the Socialist (UGT) and Communist (CCOO) unions' official demos in favour of direct action tactics.

The reforms constitute massive attacks on workers' rights, allowing companies to replace people on permanent contracts with a cheap and temporary workforce. The new apprenticeship contract for under-25s runs for up to 3 years, with pay at 55% to 75% of the minimum and no unemployment benefit rights at the end. Part-time workers will lose the right to unemployment benefit, pensions and protection when sick. With 3.5 million unemployed and 1 million families without a wage, the reforms will force people into low-paid jobs with almost no protection. (Javier, Barcelona; ANA, CNT)

GET INVOLVED!

- We invite you to write to us, and also to the other groups listed below
- Active Distribution, BM Active, London WC1N 3XX, (catalogue 29p+SAE)
 - AK Distribution, 22 Lutton Place, Edinburgh (write for catalogue)
 - Anarchist Black Cross National Secretary, c/o PO Box 3241, Saltley, Birmingham B83 DP (prisoner solidarity)
 - Anarchist Communist Federation, c/o 84b Whitechapel High St., London E1 7QX (contacts Britain-wide)
 - Anarchists in London Fax 071 326 0353 (24 hours) to contact Contralflow, 56a Infoshop, Anarchist Black Cross, 121 Centre, and Bad Attitude
 - Angry People, PO Box 183, Waterloo, NSW 2017 Australia.
 - Bad Attitude, 121 Railton Road, London, SE24 0L, UK. Tel: 071-978 9057
 - The Centre, 103 Broughton St., Edinburgh EH1. Tel: 031-557 0718
 - Class War, PO Box 1021, Edinburgh EH8 9PW PO Box 772, Bristol BS99 1EL (groups Britain wide & international) PO Box 4297, DUBLIN 1, IRELAND
 - Contralflow, c/o 56a Infoshop, 56 Crampton St., London SE17 (European Counter Network, London)
 - DS4A, Box 8, 82 Colston St., Bristol (mail order distribution)
 - Glasgow Anarchists + GARview (soon) Box 1008 Glasgow G4 8AA
 - London Greenpeace, 5 Caledonian Rd., London N1
 - Norwich Solidarity Centre and Norwich Solidarity Federation both at: PO Box 73, Norwich NR3 1QD
 - Stockbridge New Town Solidarity Network, c/o Peace & Justice Resource Centre, St Johns Church, Princes St., Edinburgh.
 - Tottenham Solidarity Network, c/o 72 West Green Rd., London N15
 - Wind Chill Factor, PO Box 81961, Chicago, IL 60681, USA.

(If your group would like to be considered for listing, write to CI.)

This will be an additional column on our zine "PUNCH LINE" which will give you (our beloved readers) a chance to voice out your feelings/emotions, so that other kids also the adult one's know what kind of comments/opinions/new ideas we want to express. So send all your letters and we will publish it. But please, no sexist and nazi's article. Thanx!!!

PUNCH LINE USING DRUGS

To: Darwin,

Thank for sending issue#5 so quickly, (is it because I sent cash?) It's a relief to read something different for a change. It's quite an improvement from your previous issues w/ lots of local news w/c I'm sure is a delight to all your readers both local and foreign.

Anyway, the main reason I wrote is that I want to make some comments and suggestions about our scene (since your fanzine has more readers and comes out regularly than mine) basically the main problem that still beseeches us is the deplorable drug menace which has been since time in memorial been part of it sad to say but that's the truth. There has been so many folks who before positively contributed to the growth of our scene but now had wasted their lives completely wherein Don & Tammy are the best example to want I am pointing out who both really went over the edge and committed suicide a couple of months ago. There's a grave misconception that using drugs is part of being a Punk well what I can say is that "USING DRUGS AIN'T PUNK!" How can you say that your for peace and freedom when you can even free yourself from one of the worst vice known to man. So who I am to tell you this? Well frankly if you want to fuck up your lives the hell with you!! You have a mind of your own use it, you know what is right or wrong that's why I'm telling you drug abuse is wrong and those who use it should not be a part of the underground scene ever. (Sorry I forgot about the skins "USING DRUGS AINT OII!")

Next is violence in gigs, it can never be denied that this too has a crippling effect on us since the very beginning. Rarely do I see gigs without violence, fights occur in the slam pit and outside the venue more often than not due to dickheads acting out like Rambo when already intoxicated with



AIN'T PUNK!

NOEL PUNK 1A 93!

drugs or liquors. Hey! We don't need gig violence, we shouldn't be fighting among ourselves like "Hey you ain't no Bunk/H.C./Skinheads to me I will just bash your brains out!" or "I'm really drunk/high so I can do anything that I want!" but sometimes, gig organizers should be blamed too for starting up fights acting out like "POLICE THUGS" hitting any one with baseball bats when they suspect is a potential troublemaker or who would cross their path. I know many of you would agree with me since I too had a share of bad experience with these assholes!

Now about local fanzines and tapes well just support it as all of this are DIY projects and not for profit really. It ain't easy to put your time, hard-earned money & effort into it as what I've experienced since 1988. It's no joke! Next is about the gears (T-shirts pants, patches etc.) folk in the scene use nowadays well mostly I would say

are bought in money-sucking shops, why don't you print your own t-shirts or patches its easy really to do it and you'll have your own individual print when unlike if you buy it for over a hundred pesos there are so many with the same design wearing it in the gig. Just wait for Issue 9 of my 'zine as I've included a guide on how to make your own print using photo stencil process or if you can't wait just send me P10 for a complete photocopy of the pamphlet.

I think this is more than I want to say, sorry for using so much space, to all the folk in the scene just be nobody but your self, D.I.Y. MUTILATED NEWS,

-NOEL PUNXIA

Seeds of revolt

In India a grassroots movement has formed to protect the future of seed.

The power of multinationals to control the genetic information of life itself has been greatly extended under GATT (General Agreement on tariffs and Trade) and companies have placed patents on animals, micro-organisms, the brain coding of human beings etc.. Western multinationals are trying to steal indigenous plants and knowledge from Third World people and turn what should be a common human resource into a trade commodity. The seed trader company Cargill even claims to own pollen and speaks

of bees as "usurping the pollen." In the autumn of 1993 more than half a million people gathered together in Bangalore, South India, to protest the freedom of seed. In defiance local seed banks are being set up at village level in order to keep seed, regarded as sacred, free from big business control.

In Britain too grassroots resistance to the rape of the planet is growing. There has been a spate of Earth First! actions, mainly against the Tories' crazed roadbuilding program, and more are to come! There seems to be an increasing success rate with road schemes cancelled under Earth First! pressure

including the M1-M62 link in Yorkshire, the Leadenham bypass near Lincoln and a link road development in Leicester. Earth First! direct action is on the increase especially since the high profile coverage given to Twyford Down and the brief but glorious establishment of the autonomous republic of Wanstonia - in the path of the M11 - which was viciously smashed by our police state.

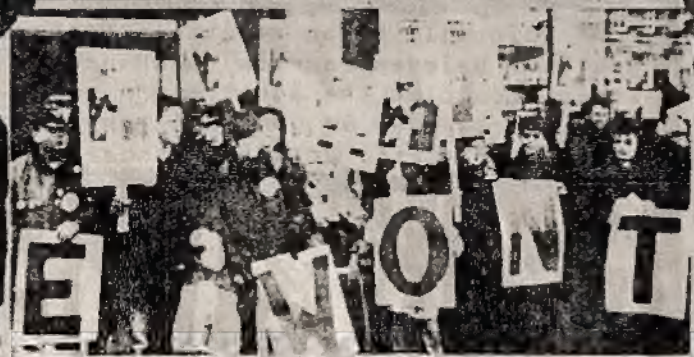
Violent response

The violent response of the state and its unheeding destruction of irreplaceable environment has convinced many that it's more than just the transport system we need to change. Earth First! has no centralised structure; no offices, leaders or official spokespeople so anyone who wants can form an Earth First! group or do Earth First! actions. There are constant undercover actions such as the two attacks on an ARC office (a roadbuilding company) where nearly £50,000 worth of damage was done - or brazen ones like Glasgow EF!'s occupation of Glasgow Council's roads department building in protest at the proposal to run a road through and develop Pollok Estate. There is mass local opposition to the proposed destruction.

In America there is ever increasing co-operation between indigenous people whose land is being torn from them and eco-activists. There is need for more solidarity between the class struggle and the environmental struggle. Everywhere it is poor people who are the most immediate victims of environmental destruction: exposed to toxins at work and in poor quality housing, pushed aside by business development and deprived of the right to land. Resist Much: Obey Little!

Earth First Action Update from Manchester EF!, Dept. 29, 1 Newton St., Manchester M1 1HW (061 248 9224) Auto-Struggles analysed in Aufheben 12: Prior House, Tilbury Place, Brighton.

COUNTER INFORMATION



POSTMAN PAT WON'T PAY VAT! picket of Scottish Power in Edinburgh on 2 April

VAT - Don't pay it!

THE GOVERNMENT added 8% Value Added Tax to fuel bills from 1 April - signing the death warrants of the extra 10,000 people who will die every year from the cold, because of the higher bills.

But—there is resistance. Pit camp supporters repossessed coal from Parkside Colliery, Merseyside on 1 April in a direct action against both VAT on Fuel and mine closures. Next day 50 people from Lothian Communities Against VAT on Fuel occupied British Gas showrooms and picketed Scottish Power in central Edinburgh. Hornsey and Wood Green Solidarity Group have picketed the Wood Green gas showrooms 3 times. In Glasgow hundreds of demonstrators invaded the St. Enoch shopping centre after the anti VAT demo on 26 March.

"The best way to defeat VAT on Fuel is to do it the poll tax way - to cause a huge amount of disruption by refusing to pay the VAT portion of our fuel bills," a Stockbridge New Town Solidarity Network leaflet.

1) When you get your first blue electricity or gas bill—ignore it. 2) When you get the red reminder—only pay the main part of the bill. Don't pay the VAT part. 3) Don't let the meter reader in... 4) If threatened... ring your local group." Resistance so far is patchy. Community self-organisation must spread.

CONTACT: Lothian - 031 557 0718. (Postman Pat won't pay VAT! posters available). Wales - North: 0978 843401. South: 0222 830029. London - Hornsey & WGS, PO Box 2401, N8 9LR. Lambeth Unemployed Action Group: 071 733 5135.

Sex is a revolution.

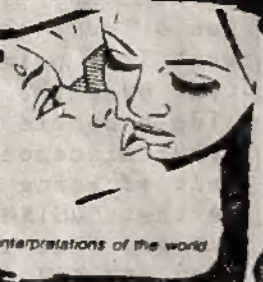
Bisexuality is future politics.

Radical plurality and polymorphic humanity.

To break down

Capitalism, patriarchy, colonialism.

Hegemony by Western, masculine, and heterosexual interpretations of the world.



Kill the Bill

Over 20,000 people demonstrated through London on 1st May in protest at the Government's flagship Criminal Justice and Public Order Bill which seeks to seriously limit, amongst other things, the rights of squatters, travellers and hunt sabs.

Some sections of the Bill will criminalise unauthorised camping, squatting, assemblies of more than 20 people and amplified music at night while repealing the Caravan Sites Act which provides Britain's gypsy population with its only secure sites. Other aspects of the Bill are also very worrying: increased detention for young "offenders"; electronic tagging to enforce curfew orders; weakening of right to silence; denial of bail for people rearrested on bail (allowing police to act as judge and jury); new stop and search powers for police; a new offence of disrupting a legal activity (aimed at hunt sabs). Prison officers will also be banned from taking industrial action and, while screws are hardly deserving of sympathy, the ban may have implications for other public sector workers like fire fighters and health workers.

Info: Organise!; ContraFlow; Advance Party Network, POB 3290, London NW2 3UJ; Campaign Against CJB, POB D1Y, 15 Goosegate, Nottingham

BACK IN BLACK



THE FIENDZ
NEW 4-SONG E.P.
BURGUNDY VINYL

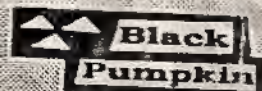


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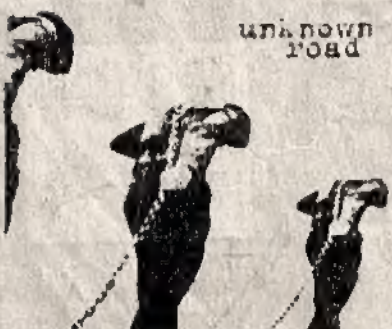


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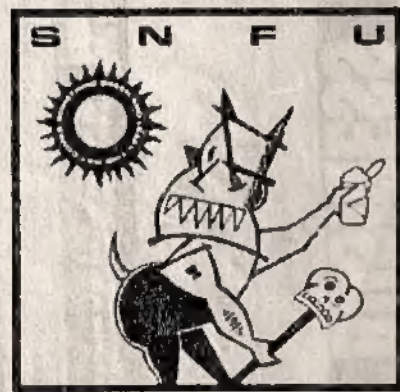
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SNFU - SOMETHING GREEN & LEAFY THIS WAY COMES
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"Forget college rock clones and get a fat slice of real East Bay punk," says Maximum Rock N Roll about underground phenomenons Rancid. Supporting the do-it-yourself underground punk scene has proven to be one of the primary goals of the band, who continue, in spite of growing popularity, to play the smaller local clubs, such as the legendary Gilman St., and backyard and warehouse shows. Ticket prices are kept low, in order to make the music accessible to everyone. "I think it's really important to keep that grass roots mentality going and not to get jaded," says singer/songwriter Tim Armstrong.

With "Let's Go," their second release on Epitaph, Rancid continues to play their own distinct style of punk. Influences, stemming from the Clash to the Circle Jerks, are evident in all of the 23 edgy, yet melodic songs. Rancid has perfected that "everything louder than everything else" style of production, in their workings with veteran producer and punk rocker Brett Gurewitz, guitarist/songwriter of Bad Religion.

In November of 1991, Rancid was formed when Tim and Matt joined with Brett, who had just split with Smog.

Tim and Matt's previous band, Operation Ivy, is thought to be one of the earliest founders of the East Bay punk scene, California's underground answer to Seattle. Rancid recorded a 7" on Lookout! Records, and their self-titled Epitaph debut before adding guitarist Lars Fredricksen, who has just left the U.K. Subs, in the summer of 1993. Since their inception, Rancid has been on two extensive U.S. tours and one massive European tour, playing particular attention to England, where they enjoy their greatest overseas popularity.

Songwriters Tim, Matt and Lars manage to interject personal experiences into wider social issues with topic ranging from the desperation of drug addiction, to class distinctions and mistrust, and police violence, as in the song Harry Bridges: "Bloody Thursday was July 5th/The Pigs killed three workers, Harry Bridges grabbed the mic/The city shut down July 6th/The worker outraged, it was a general strike." In spite of the hard edged cynicism of many of the songs, some convey a positive, optimistic message, such as

"Radio," co-written with Billie Joe Armstrong of Green Day, which glorifies the band's love of music: "I was drinking with my dad/He tried to give me love that I never had/But he gave more love to his bottle of wine/So I had to go out and find love of another kind/Here it is/Here I am/Turn it up fucking loud/Radio, radio..."

Following on the heels of the release of "Let's Go" Rancid is preparing for their second comprehensive US tour, scheduled for summer 1994, followed by another full-scale European tour. This, coupled with dedication of Epitaph Records, the label that continues to bring you punk rock greats such as NOFX, Pennywise and the Offspring, aids the band as they continue to kick the ass of the homogenized, sanitized music scene.

RANCID are: Tim Armstrong..guitar, vocals, Matt Freeman..bass, vocals, Brett Read..drums, Lars Fredricksen..guitar, vocals.

RANCID RANCID



"Yeah, we've been around for ten years," says bassist/vocalist/songwriter Fat Mike, "it's just that we sucked for the first six." That's pretty humble for a band that has been voted best band by the readers of Flipside Magazine two years in a row. NOFX may not be as highly visible as Michael Jackson, but they are the hardest working punk band of all time. They have toured the states ten times, Europe six times, Canada twice, and they were the first Epitaph band to cross the International Date Line by touring Japan. This year they are going to Argentina, & they will be the first band on Epitaph to go to Australia. NOFX have become world travelers. "Their sense of punk spirit, combined with actual playing ability and catchy, melodic songs has won them fans worldwide," says Alan Wright of the Seattle Rocket.

Their latest Epitaph release "Punk in Drublic" was recorded in a mere 3 weeks at the infamous Westbeach Recorders. Engineered by Ryan Green, the sound will fuckin' rip through your skull like a lightning bolt from hell. The music is diverse as well, ranging from the intense punk rock that NOFX is known for, to Reggae, to Oi, to...dig this..... Calypso Opera. The lyrics cover such topics as the pros of religion, to Jewish skinheads, to Jeff Abarta's footwear. All in all, "Punk in Drublic" is one of the most full-on, over the

edge, insane releases ever, "with lots of melody and more straight forward punk rock," says Fat Mike.

In their decade together, NOFX has remained committed to the punk rock/D.I.Y ideas while maintaining a sense of humor about the scene, and making a mockery of the music industry by showing that a band doesn't have to succumb to major label tactics to survive in the business. The first 7" release on Fat Mike's own Fat Wreck Chords, entitled "The PMRC Can Suck On this," established them as the spokesmen of the jaded, Reagan-era youth. "Liberal Animation", the first full length, self released LP, which was later re-issued on Epitaph, displayed the initial raw energy of the first 7" but with the twist of satire and sarcasm which has permeated the band's music ever since, most notably in their Epitaph releases "S&M Airlines", "Ribbed," and critically disclaimed "White Trash, Two Heebs and a Bean."

Darlings of the underground punk scene for years, NOFX are finally receiving the credit they deserve. In the 1993 readers poll in Flipside magazine, NOFX was voted Best Band, Best Album (for an unheard of two years in a row for the same record) and won Best Album Cover for "White Trash, Two Heebs and a Bean." The most recent addition to the band, El Hepe who made his debut on "White Trash...", was honored with best "other Instrument" for his exceptional trumpet skills (although he was listed as a saxophonist).

NOFX NOFX NOFX

After a short stint as Miguel in The New Board, El Hefe joined the "young actors in trouble with the law" club. He managed to land himself in Juvenile Hall for an atrocity that remains a secret to this day. Fortunately, Erik Ghint was in the slammer as well, where he met El Hefe...and history was in the making. After years of a well-bonded friendship (If you know what I Mean), El Hefe joined NOFX, founding out the band's brass section.

NOFX is one of the best live bands around. They incorporate all the sounds that you hear on the record with pure punk rock stage antics, and a frenzied cesspool of sweaty fans. Live or recorded NOFX are not to be missed.

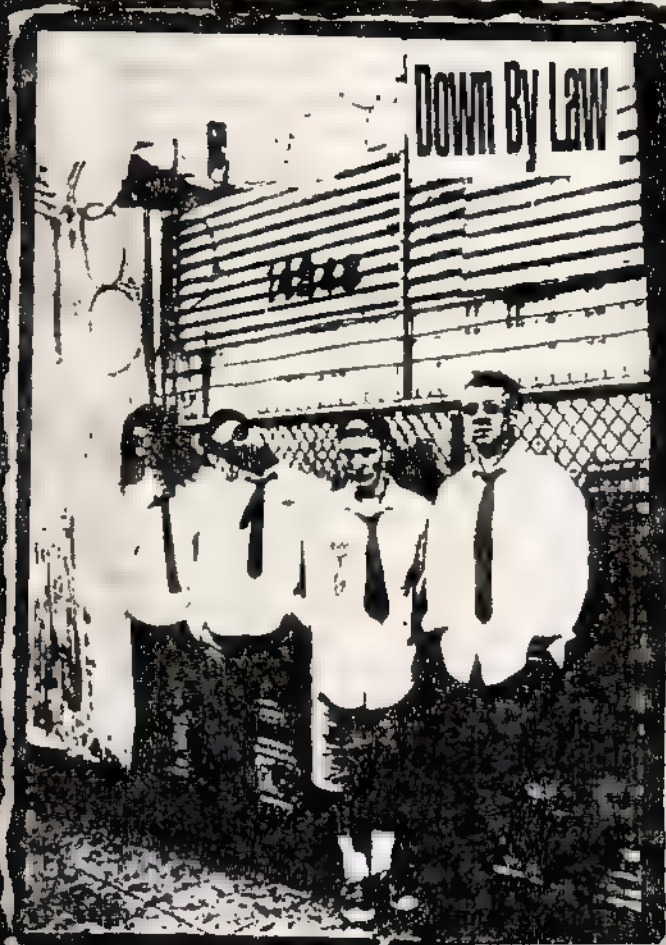
NOFX are: Fat Mike...Bass & Vocals, El Hefe...Guitar, Vocals & Trumpet, Eric Melvin...Guitars and Erik Ghint...Drums,



ves it with fifteen spine cracking, glass shattering, jubilantly melodic punk rock tunes.

All new members, except for veteran Dave Smalley, along with the production talents of Michael Douglas, have launched the band to new heights. "It's the first time Down By Law has had it's own line-up...not sharing musicians with other bands like Claw Hammer and Chemical People," says Smalley. The first new edition was Angry Hghn, formerly of the Clay Idols and the Leonard's, who was introduced to the band by Bobby Schayer, drummer for Bad Religion. Sam & Hunter flew in from Florida to audition, threw their musical talents into the pot and created the best "version" of Down By Law to date.

The coupling of these two teens (Sam & Hunter) with old-schoolers John and Dave has driven Down By Law back to their bluntest punk rock roots "We were so loud on our first night of recording that the Rolling Stones, who were recording across the hall, called and demanded that we 'turn that shit down,'" laughs Oswald. Yet the 19 songs of PUNKROCKACADEMYFIGHTSONG continue to reflect the quality songwriting that has marked the previous releases. "Somewhere a pen is busy with hate tonight/jaded eyes and cynics bring me down/somewhere a kid is playing his heart out tonight/but hell get nowhere with the Berkeley in-crowd/well put-downs are so easy/like a novel without a soul/and every executioner wears a hood/when it's time for heads to roll/well they're just like new dictators/trying to tell us what to love."



"Forget the newly accepted corporate face on punk. It's time all the flannel shirt fashion kings and pimply faced seventeen year old suburban rebels know the truth. (Grunge rock) ain't punk, Down By Law are," says B-Side magazine. And their third Epitaph release, PUNKROCKACADEMYFIGHTSONG, pro-

Anyone familiar with independent labels and the annals of punk rock history will stoutly remember Dave Smalley's former exploits. In 1981, Smalley left the murder capital of America for a fresh scene in Boston, and founded DYS (Department of Youth Services). From then until 1985, when Dave returned to Washington DC, DYS set the standard in straight-edge hardcore, churning out such enduring punk hits as "Wolf Pack". Back in DC, Smalley joined with Dis-Chord artist Dag Nasty, recording "Can I Say" (and years later recorded "Four on the Floor") only to become one of the most well known pop/punk vocalists in the country. Then in 1988, he joined All (Cruz Records), and recorded two of their best records to date: "Allroy Sez" and "Allroy for Prez" and an EP called "Just Perfect."

With a legion of loyal fans and an extraordinary punk rock lineage from Smalley's involvement with Dag Nasty, All and DYS, and with new recruits at every listen, Down By Law promises to surpass everyone's expectations with PUNKROCKACADEMYFIGHTSONG. "We have a new production team and a tougher attitude," says Smalley. "This album is by far Down By Law's strongest."

DOWN BY LAW are: Dave Smalley... vocals/guitar, Hunter Oswald...vocals/drums, Sam Williams...guitar, Angry John...bass.

GASHUFFER

Back in 1989 George Bush was President, the "infomercial" was only beginning its insidious takeover of America's airwaves and in the Pacific Northwest, the so-called grunge explosion was reaching its local peak. Out of this soggy cultural launching pad, shot the X-series punk rocketship now known the world over as GAS HUFFER. 5 years later, the rocketship is still hurtling through space at untold speed. During the course of it's mission, Gas Huffer has jettisoned a slew of singles landed on many compilations and explored new punk galaxies on three full-length albums. Such venerable records labels as eMPTy (who released the first two Gas Huffer albums), Estrus, Regal Select, Sub Pop, Sympathy for the Record Industry, and now Los Angeles based Epitaph have receive and released sonic transmissions from the hurtling Huffer comet. All this output has been squeezed into a busy touring schedule that has left no part of mainland USA or continental Europe untouched and has delved into parts of Canada and Mexico.

Currently riding high on the release of their third and latest album, ONE INCH MASTER, the men of Gas Huffer prepare for the next stage of their super-rocket to blast them even deeper into the unknown. The records is clearly some of the Huffer's best material to date, and with production assistance from Mr. Kurt Bloch (of Fastbacks fame) One Inch Masters is also the best sounding album ever concocted at the Gas Huffer laboratories. Well, OK, maybe One Inch Masters was actually whipped up the fabulous Egg Studios in North Seattle, but Mr. Bloch really was there in fact after ten days of recording & mixing, Kurt said, "That hardly felt like work at all!" Yes, the thrilling good-time energy of Gas Huffer puts a little zing into even the most monotonous drudgery.

"Yes, it's been quite a ride," says chief guitar operator and former U-man Tom Price. "You can tell just by looking at his hair," quips bass technician Don Blackstone, once the proud wearer of the crown bestowed only to those in the King of Rock. If drum officer Joe Newton wasn't busy turning his instruments, he might add, "It sure ain't over yet."



Optimism runs high in this young man who honed his blistering but artful chops during the years he spent in Aerobic Death. The yodeling stow-a-way, Matt Wright, who did time in the crew of Holy Ghost People, just mumbles something about bugs and shoes before wandering off.

Though Gas Huffer no longer calls Seattle's eMpty Records HQ, due to their recent link-up with technologically advanced Epitaph Records, they would like the world to know that they very grateful to eMpty for all the help and support. Remaining close allies and friends with everyone at eMpty, the band hopes the records buying public will continue to support smaller labels such as eMpty hand in hand with this farewell. Gas Huffer would like to thank Epitaph for the warm welcome and express their excitement at what promises to be long and mutually beneficial relationship.

Gas Huffer 氣



RKL

RICH KIDS ON L.S.D.



They're back they're pissed. They're not kids, and they're definitely not rich LSD? none of your business. After a decade of international touring, numerous recording and fighting for the front seat of the van rich kids on LSD have released "RICHES TO RAGS" a take-no-prisoners collection that pretty much deconstructs any erroneous that



the band was going soft on its fans. One of the most enduring (or persistent-take your choice) bands on the California hardcore scene. RKL have been charming (well, they've annoyed a couple) punk audiences all over the world with their wild musical meltdowns. Take-you-by-the-throat stage presence and absurd nihilistic lyrics. Not to mention their stubborn insistence on great chops.

Founded in Santa Barbara CA in the early '80s. The now San Francisco based RKL have gone through more than a few personnel changes in pursuit of the ideal line up. Watching Joe "BOBA" Raposo on Bass and Dave "BUG" Raun on Drums pound out a slamming backbone to the dual guitar attack of Barry D'Live Cris Rest confirms that the band with a fury. The icing on the cake (or tattoo on the butt) is the return to RKL of vocalist and all around intense guy Jason "JASTINK" Sears. One of the most controversial punk frontmen around. No one is safe (especially the front row) when Jason is on stage.

RKL now say the last release "RELATIVATE" (Epitaph, 1993), was actually the work of their evil twin band, a group of malcontents called Slang. When they brought "RICHES TO RAGS" into the studio, the band insisted on that... fat... sound. To accentuate their fireball rhythm section and blazing guitar assault. Unleashing the full fury of RKL on the world (and the world's car speaker).

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"RICHES TO RAGS" was literally "Cooked up", says the band, by "Bumping the heads, throwing all our ideas into a big ol' stewpot. Adding the right licks, removing the cheese, and stirring it around." After baking"... out came a souffle of songs", the results are gritty tales mostly drawn from experiences they've had in the fast year losing friends to drugs, losing drugs to friends, breaking down on road and the annoyingly "Hypocritically Politically Correct"-all are fair game for RKL's twisted view of life.

Thought their intrepid acid munching mascot, Beanie, is not starring in this episode he does make a brief cameo appearance along with the band. In the partially-animated video, "BETRAYED", a fierce visual rant on friendship and trust gone wrong.

They're back oh, yeah. You bet, so, don't miss RKL this time around. They'd really be pissed then.



Rampage fanzine

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Italy

SCENE REPORT SCENE REPORT SCENE REPORT SCENE IR

RAW



TEMPO ZERO



POWER

Before the punk scene in ITALY was more efficient, but unfortunately now the posse scene has put the preferences of most of people; anyway punks bands now fighting are: RAW POWER (playing from 13 years), KINA (playing from 11 years), FALL OUT (playing from 11 years), the other bands are now no more playing: CINETAN, CHROME MOTHERFUCKERS, NEGAZIONE, INDIGEST, and more.

In Italy now there are many hardcore bands, very clever, but not famous as MODULO, 101, SENZA BENZA ECC.

There are, instead, many bands similar to MANONEGRA, SONIC YOUTH, SEATTLE SOUND. Fortunately exist some social centres (C.S.A.) This centres give space and importance at the punk scene: LEONCavallo (Milano), C.P.A. (Firenze), FORTE PRENISTINO (Roma), OFFICINA 99 (Napoli) and much more.

Unfortunately in Italy-as I've ~~gives~~ already told you actually theres no more about punk scene, I hope that this sufficient for you.

As we know Italy is a country where we can found some of the Great hardcore/punk band in the world. And thanxx to BALLINI STEFANO for sending us a bit of what happening or what red on Italy now.

For more information about Italy's scene (bands, fanzine, projects) just CONTACT: BALLINI STEFANO/Via Mocale, 79 50028 TAVARNELLE V.P. (FI)



Czech Republic SCENE REPORT



I AM ALWAYS ASTONISHED AT HOW MANY PLACES HC feels at home. It lives in a permanent confrontation; goes through better and weaker moments and not one but thousands of its faces are to be seen. Little Czech state? Ten millions of ants, one-million-people city, some 1/4 millions ones and countryside. Its political orientation at loggerheads, but/ mainly!/ never otherwise. Consequently an ideal background for creating an opposition. And a place for hardcore where "they stand against us, whoever they are" There are dozens bands that are worth mention I can name bands like STRES, O.P.M., INSANIA, KRITICKA SITUACE, ZABLOUDIL, MEAT HOUSE CHICAGO, I.R.A., PSYCHOPATIA, MICHAEL'S UNCLE, L.D.TOTENKOPF, SVOBODNY SLOVO, LOLLIPOP, BEZ MILOSTI, RADEGAST etc. etc. A lot of them metamorphose, and renew their activity under new and old tittles. It is a neverending process. New and new music cans are coming to life-vinyls, CD's but mostly MC's In recent time there were e.g. these titles:

MICHAEL'S UNCLES "Svine"/Swines/is a retrospective album of a cult Prague band, known also by their preceding LP "The End of Dark Psychadelia". Uncommonly believable! MEAT HOUSE CHICAGO I.R.A. have already their third CD out now. "Cellophane" is a sharp and sophisticated music as well, with rich and substantial lyrics./a little bit similar to bands like Killdozer/. INSANIA is a favourite band from the Moravian metropolis Brno./One time they played under the title SKIMMED/. In 1993 they released a great demo "R.U.DEAD?" and 7"EP INSANIA "Vertigo"-it is an exciting and "pouring" music slightly reminding of Neurosis. The lyrics have a mystical touch. L.D.TOTENKOPF/ex TELEX/-band from Strakonice. In 1992. they released album "Pod tlakem"/Under pressure/and this year they have appeared on MC "Clearing od Core" They play fast punk/hardcore. STRES and SVOBODNY SLOVO are very active bands from Sokolov, with punk roots, too, pure HC, quick start, straight direction.

SVOBODNY SLOVO released 7"EP "nejší sam/You are not alone/, STRES released LP "Hard Milk" SANOV is punk as is demanded-a "worm-eaten guitar", darling, even cheeky singing. Already 2 LP's, CD's "Konec sveta"/End of World/and "In the Shit". But the character of the Czech HC as a whole can be seen even from many compilations like e.g. "Fuck Off Major Labels!", "Nepřítel", "Moš v Česku"..... of course, there are many others but here the foundation of subversions are explicit.



Zines: they are published in irregular terms and mostly do not have long lives. Worth mention- HC ROAR?SOT,MALARIE,MASURKOVSKÉ PODZEMNE,OSLIUSI,BRNENSKÁ VRTULE,HLUBOKÁ ORBA etc. etc. Distributions: doesn't work properly and a few of activists are not a great help/for this moment/anyway. Labels: In spite of this there gradually appears some interesting labels like Day After, Malarie Rec., Sot rec., View Beyond, Black Hand, Black Point etc. "Everything's runs on": The title Czech republic has shrunk into not a very large territory after the tearing off Slovakia. But in spite of this it is not a bit more peripheral than is New York central. In general: the standard falls down but defiance gets stronger. Have a nice time time./JAN HANSLIK/
P.S. For more information write to:

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AGGRESSIVE DOG Attack!

A.D.A. (Aggressive Dog Attack), a punk band from L.A. Guna. Seems to be new band on your ears but they're not new in Sn. Pedro Laguna. This interview are answered by A.D.A. members.

OB: BRIEF HISTORY, THE CREW, INSTRUMENTS, WHAT A.D.A. MEAN & THE ATTITUDE BEHIND A.D.A.?

N: It was a depressing night of 1989 when the A.D.A. was born. Present lineup: Niel (guitars), Eric (bass), Don (rhythm), Dennis (drums), and Me, Boy d. Moron. The A.D.A means Aggressive Dog Attack. We are the dog of today, Dog with Rabbits and Dog that can bite!

N: We are News Caster, were here to destroy the fucking system, Aggressive in music to send the real message.

D: Just here to fight for the rights.

OB: SOMEBODY TELL ME THAT YOU ARE A RAMONES FANATICS, SO WHAT CAN YOU SAY ABOUT THE RAMONES? ARE THEY YOUR MAIN INFLUENCE?

B: Yeah! I like Ramones very much, and for me they're the best. Musically speaking Ramones influenced the band a lot. But in my daily struggle I think this weak society influenced me to hold hard, to fight, to protest and many more.

N: Yes! I like the style very much, they make my blood boils.

D: Ramones is our influence but not the main coz' our main influence is our daily struggle.

OB: WHAT ARE THE TOPICS YOU USE IN CREATING YOUR MATERIALS?

B: We use politics, daily life, brain damage, authority and self pity in our song.

N: About the environment, about those person in the government, those capitalist, etc..

D: About the fucking government and some rich capitalist.

OB: DID A.D.A SUPPORT ANY POLITICAL STRUGGLE? WHAT CAN YOU SAY ON OUR POLITICAL STABILITY?

B: I don't like politics, I hate politician, I don't like Pres., Senators, Congressman, etc...on our political stability? HOPELESS!! "No future sa Pader".

N: Yes, that's the reason why we're here that's the reason why we're making music, to describe the stupidity of this system.

OB: DID YOU FEEL ANY CHANGES ON RAMOS ADMINISTRATION? AND IF YOU WILL BE THE NEXT PRESIDENT OR OFFICIAL OF THIS COUNTRY WHAT ARE THE MOST IMPORTANT THINGS WILL YOU CHANGE OR DISSOLVE & WHY?

B: Yes! there's a big change in the administration before, we didn't experience this 2 long our of brown-out. But now, Presto!!! The most important thing I will do is dissolve my power.

We are born to be this way, no one has the power to rule others life. We can rule ourself, why let other rule us!

D: Yes, In moving the trash over here in Carmona or can I say near in our place if I will be the Pres. maybe I will kill all the corrupt in our country & maybe I will concentrate on our environment.

N: Nothing! First I will eliminate the PCGG. Coz' this fucking toys is senseless! Bulshit!!

OB: DO YOU THINK A NARCHY IS THE SOLUTION TO OUR ECONOMIC & SOCIAL PROBLEM. IS AN A NARCHIST COMMUNITY IS POSSIBLE HERE IN OUR COUNTRY? WHAT THE WORD ANARCHY MEAN ON YOU?

B: For me yes! were not doing this fight for us! Were doing this for our future generation.

A is possible anywhere in this planet. But the problem is, how can we implement it. ex. here in R.P theres a lot barriers. The culture, tradition, and others. A "No one can rule over me", "I'm here to rule myself", "I know what is right, and what is wrong" so be it.

D: Yes! coz' nothing is impossible, but first we must support each other. Anarchy mean struggle & if you are an anarchist you must have a principle & you must fight for your rights.

E: No, since A does not show, what they really feel. Since doesn't want the government they still don't do something. They might have said some words that might hurt the gov't official but they can't fight for

their feelings. Anarchy might help but with strong determination to fight for the real thing. Anarchy means fight w/o action.

N: Yes! In anarchism we can do what we want to do, we can decide for our self! It looks like impossible but in the near future I think it is possible.

OB: CAN WE HAVE YOUR OPINION ABOUT THE RETURN OF DEATH PENALTY IN OUR COUNTRY?

B: No one has the right to get other live, except for those who gets other life also! I beleive in the saying "The punishment fits the crime".

D: Im agree with it coz many criminals will be afraid of doing those bad thing if there will be a death penalty.

E: I would probably want death penalty in this country due to the fact that crimes now adays is getting bigger. Just

like Visconde case. You see people really hate what show in the movie. What if were seen it actually we gonna kill those guys who were out of their mind. As if this would be one of the cause of political unstability. Since those killers might have been the sons of high ranking politicians. So, how can we solve this since the police gov't do anything about this. So it is inter-related to our political life. We need this death penalty back to decrease a crime here.

N: I disagree with death penalty, let the criminal rot in jail, but to kill them intentionally, I think its a crime also! Its agains the law of the supreme one.

OB: TELL US ABOUT "AGGRESSIVE MOVEMENT" WHAT ARE THE MAIN OBJECTIVE OF THIS GROUP?

B: This movement is just a propaganda. Of what I'm thinking.

D: Aggressive act is a organization of the band here in Laguna the objective of this movement is to organize some gig & to support the environment here in our place specially the street children.

OB: FUTURE PLANS OF A.D.A.

N: Were planning to record our song and share more ideas, & mostly we will expose the stupid style of this very, very weak society!

B: We don't have any future plans. But to continue the fight, to continue what we've started.

D: Don't forget what were fighting for Lets unite!

OB: FINAL WORDS TO SAY?

B: Darwin, thanx a lot! Just send a message, the support will be here for ever! AMEN...

D: Thank you very much for the interview!

N: Peace!

E: Thanx for the time you give, sorry for the delay.

First were considered the Mongoloids was the youngest band in our country then followed by H.I.V Now another young kids (are they really young?-ED) from Laguna who call themselves NEW FOUND HERITAGE

NFH

OB: WILL YOU SHARE US THE BAND'S HISTORY?

NFH: N.F.H. started 1991 as the Hexad band w/c was formed as a school band in Colegio San Agustin Biñan. The band was composed of six members before, That's why we named it Hexad meaning a group of six. After one year, the band started to collapse, some members leave the band to concentrate more of their studies. The band must be preserved, so the line-up changed. Hexad begins to build its own name in Colegio San Agustin Biñan and later changed its name to N.F.H. After the graduation some members disbanded; our vocalist leave to concentrate more in studies and our bassist have to leave the country to take college in Papua. The remaining four members preserve the band not as a show-band, but making music in the Underground scene. It was early 1993 when the N.F.H. first gig as a punk group was the "Unite and Win" a concert for the benefit of the street children w/c was organized by the Aggressive Acts Movement. Our former key player, Vanni plays the bass guitar for the band. For the members of the band, that concert made something, the music of the band was identified and recognized by the underground scene.

The band still have problems, few weeks after the gig our lead guitarist have to leave the band to take his college in Cavite. He still determined to play with us but due to those kind of problems he would ~~xxxxxx~~ have to stop playing with us. He's still part of the band. In search for a new lead guitarist we found our drummer's brother Edmon to play with us. The band is now on its permanent line-up, but anything can happen. Here is N.F.H.'s present line-up: Alex Regaspi (rhythm guitars & vocals), Adi Juano (drums), Vanni Lumapas (bass guitars), and Edmon Juano (lead guitars)



OB: WHAT KIND OF MUZIK DOES N.F.H. PLAYS?

NFH: The band plays punk rock, we wanted to revive those songs which flourished in the '80's by some local hardcore and punk bands namely; the Wuds, Urban Bandits, Dead Ends, and others. We also wanted to create our own compositions to contribute knowledge to the society specially the youth which knowledge to music based on the radio. We wanted to focus the band's music to: less violence, avoiding pre-marital sex, No to discrimination, no to drugs, to change something bad in the society like corruption, murder, etc., and also related topics to the society like brown outs, poverty, etc.

OB: I THINK YOU ARE ALL STUDENTS WELL?

HOW DO YOU FEEL GOING TO SCHOOL AND WHAT DO YOU DO IN YOUR SPARE TIME?

HIV: Going to school is an obligation for us, well going to school for us is a must do thing for because it is the stage when we study our desired degree to prepare ourselves for our careers or jobs. But not all things can be thought and learned in school, we can also learn through music, looking for ourselves, looking outside, in the streets, and looking at the society.

During our sparetimes we sometimes play basketball, watch concerts on tape listen to Sex Pistols music, or if the band is complete we have our jam session.

OB: SOME KIDS FORM A BAND ONLY TO BE COOL? ARE ANYTHING LIKE THAT OR ARE YOU COMMITTED TO THE UNDERGROUND

BUNNY

NFH: I guess we are committed to the underground scene, nobody's playing cool in the band. We try to take the band seriously, for us it's a part of our lives and it is the only thing that we got to make the system of life in our society. We try to remain underground and we are committed to it, if we're not committed probably there's no reason for us to play Punk rock like what we are playing now.

OB: WHO WRITES MOST OF YOUR SONGS AND WHAT ARE THE TOPICS YOU USE IN CREATING YOUR MATERIALS?

NFH: All the members of the band contribute, everybody suggests and composes when we finalized. We wanted the topic of our songs to be based in reality of life, politics and other things that may improve the way of life in our society. As of now we are about to finish a song we don't know the topic yet, but the music is already been completed.

OB: ARE YOU INVOLVED IN THE "AGGRESSIVE MOVEMENT" CAN YOU TELL US MORE ABOUT IT?

NFH: Yes, we are involved in Aggressive Act Movement. This organization are composed of members not only those who have bands but also those rockers, punks, hardcore, head bangers, glam lovers, death metallists, and oibangers (Are we? -Ed). As of now the organization goes a little bit underground. This is the which almost all the bands in San Pedro and nearby areas are part of.

OB: CAN I HAVE YOUR OPINION ABOUT SCHOOL RELIGION? POLITICIAN?

NFH: School is a place where we have assignments, projects, test or in general it is the place where study and learn. Sometimes we don't learn more in school sometimes we learn more at home, in the streets and other places where the truth about the society is bared. Religious for us are believing in one God, having faith in a supreme being, and believing to the one who created us. Politicians for us don't mean being high in the society, nowadays politicians are those lowest life forms in our country because of the bad image they are giving to the people like: graft & corruption, getting involve in the heinous crimes, and land grabbing. Politicians nowadays are very evil to the eyes of the people.

OB: CAN YOU TELL US MORE ABOUT THE SCENE IN SN. PEDRO LAGUNA AND HOW CAN YOU DIFFERENTIATE IT FROM THE SCENE HERE IN MANILA?

NFH: Obviously, the scene here in San Pedro is more on glam and metal, few bands are really in the underground scene. Actually some bands here in San Pedro are Chop-suey or Halu-halo, meaning that some bands here are immature no identify and forms a band for popularity. We know this things. Honestly we were one of those Chop-sueys before but now I guess the underground scene is the place for us to be. For us now we know that we mature and grow in our ideas, music & the identity of the band. Going back to the scene in San Pedro, bands here are influenced by the radio, they consider radio as the main source of their music. For example, Enter Sandman of Metallica; because everyone knows the song they play for they know that the people would like the song and like them too. Unlike the scene in Manila bands are classified through their music. Actually underground scene made their way here in Sn. Pedro there are some bands that resides here like the A.D.A. and B.F.K. (Biofeedback). These bands preserve the underground scene, actually they are the bridge of the scene in Manila and the scene in San Pedro. They also build up bands like who are new in the underground scene.

OB: FUTURE PLANS OF N.F.H.

NFH: Our plans is to compose more songs to contribute to the underground scene. We also like to preserve the band until the members lasts. We are getting deeper into the scene, we would like to familiarize it so we plan to watch more gigs if possible to enrich our knowledge about the scene and our music. We also planned to at least be a part of a gig there in Manila. For experience and exposure, and to know more what is it like playing with bands in Manila.

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Loads articles on the fight against the system, graphics, reviews and interviews with NOMEANSNO, BLAGGERS ITA and CORPUS VILE.

SEND 30p & S.A.E.

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Dave, Box 8, 82 Colston St, Bristol, Avon, UK
FIGHT THE POWER!

Arrrrrrgh!!!!!! Hi kids & old one's (specially those people who interested and love plants. Were back after an absent on our last issue (issue #5) but dont worry as I said before were now back in inaction to give you an additional knowledge about the importance of plants.

PLANTS & Life



TOBACCO
PLANT

TOBACCO

Other local names: Tabaco, Tabaku

Scientific Name: *Nicotiana tabacum* Linn

IMPORTANCE AS A MEDICINAL PLANTS AND

OTHER USES:

The fresh leaves are used in poultices as a sedative and maturative. A decoction of the dried leaves is used for enemas for expelling certain intestinal worms.

DESCRIPTION: Tobacco is a coarse, erect annual, hairy herb 0.7 to 1.5 meters in height. The leaves are elliptic-ovate to oblong or obovate, 10 to 30 cm. long, the base is narrowed, sessile or short-petioled. The inflorescences are terminal. The calyx is green, egg-shaped, 1 to 1.5 cm. long, which becomes enlarged in fruit. The corolla is white and pink, narrowly funnel-shaped, and is about 5 cm. long. The capsule is ovoid, 1.5 to 2 cm. long. It is filled with very numerous small seeds.

The type of tobacco which has been characteristic of the Philippines for many years, hence and until the present makes excellent cigar filters. It is

cut also into long narrow strips used extensively in the manufacture of cigarettes.

PROPAGATION: This plant species is propagated by seeds.

CULTURE OF TOBACCO: Tobacco is extensively raised in the Philippines, in general, and intensively raised in the Ilocos Provinces in particular.

Great care is observed in the cultivation of tobacco from the time the seeds are sown, grown into seedlings, and up to the time the leaves are harvested. Great care is likewise observed during the curing, storing and marketing of the tobacco leaves.



UPO (COMMON GOURD)

Scientific name: *Lagenaria leucantha*

IMPORTANCE AS A MEDICINAL PLANTS AND

OTHER USES:

When the green fruit is prepared as a syrup, it is employed as a pectoral.

This species is a good source of iron, calcium and phosphorus, and has the general characteristics of succulent vegetable. It is a good source of Vitamin B.

DESCRIPTION: Upo is one of the most common fruit vegetables raised in the Philippines. It is a rather coarse vine reaching a length of several meters. It cannot stand alone so it needs a trellis.

The leaves are somewhat rounded, hairy on both surfaces, more or less five-angled or loosed, and 10 to 40cmtr. in diameter. The flower are large and white with petals which are 3 to 4 centimeters long.

The fruit are of various forms, but the most common is a very long, club-shaped form which may be about a meter in length. The flesh is white and soft. The fruit is boiled and seasoned or used in stews. This species has little flavor.

PROPAGATION: This vegetable is propagated by seeds

CULTURE OF UPO: (LAND PREPARATION, PLANTING AND CARE) Plant the crop in the early part of October or at the end of the rainy season. It can also be planted at the start of the rainy season

provided the area is well drained.

Plow and harrow the field thoroughly. Make furrows before planting. Apply commercial or inorganic fertilizers (12-24-12) at the rate of one table spoon per hill at planting time.

Plant two or 3 seeds to a hill. The distance between hills should be 2 mtr. between rows and 1 mtr. in the row.

Cultivate the land 2 weeks after planting or when weeds become abundant. Cultivation must be shallow to avoid cutting the roots. Apply nitrogeous fertilizer at the rate of ½ tbsp. per plant after the last cultivation

(HARVESTING) In most cases, Upo fruit are harvested when still young and then used as food or sold immediately in the market.

Yeyet Ruiz
-Editor-

**VOICE OUT!
PUNK ZINE**

201 Riverside St.
Commonwealth, Q.C.
1121 PHILIPPINES

Smashing way to change

40,000 young people and students held a victory parade on 31st March in Paris after the French Government caved in to their demands. Casseurs ('smashers' - disaffected youth) left a trail of destruction during the celebration attracting tear gas from the riot police. The march also called for the release of demonstrators detained in earlier actions and the return of two Algerians deported after the Lyons disturbances.

Throughout France, notably in Lyons, quarter of a million students had demonstrated throughout France against plans of the conservative Government to reduce the minimum wage for people under 26 by 20%. This scheme only applied to young people with less than two years higher education. This attempt to increase divisions based on qualifications was resisted by school-students, students and the unemployed. With 23% unemployment amongst under 25s, anger was widespread against a system of poverty, little training and exploitation.

Faced with falling profit rates, the Prime Minister, Balladur, tried to implement capital's aim to drive wage levels downwards in a climate of insecurity. In the last few years, under Socialists and conservative coalition Governments, 50% of French workers are employed with no job security leading to an attack on wages and conditions.

Following the example of Air France strikers, and peasants, the protests limited the power of left parties and unions whose aim is to defuse discontent and contain unrest. Instead, a climate of confrontation and direct action forced the Government to capitulate. The repressive power of the State was unable to counter spontaneous demos, sit-ins, rail and road blocks & other tactics. Loose 'coordinations' bypassed official channels. Although not revolutionary in aims (unlike the rhetoric of 1968), they prevented protest from being stifled. Worldwide, such self-organisation is essential to inflict more defeats on the ruling class.



Blockade!

17 were arrested as 50 people delayed a nuclear convoy for nearly 2 hours on March 21 outside Faldene Peace Camp, Shadon, Hellenburgh, Debertonshire, Scotland. (Faldene Focus) Tel: 0436 820901. In May sea going protesters defied a nuclear sub.

A Flight of Condoms

Glasgow Women Anarchists and anarcho-feminists from Edinburgh caused a stir at a SPUC meeting at Edinburgh University in February, when they threw condoms at the bigots, with Glasgow Univ. a week later.

Vigil Ends

A 486 DAY vigil at ex Parkside Colliery in Lancashire ended when 18 Bailiffs evicted the Women Against Pit Closures (WAPC) camp on 18th May. A 7ft wire-mesh fence mounted on concrete blocks was placed across the entrance with a permanent steel fence behind it. The women vowed to prevent the shaft being filled.

Magnificent Seven

SEVEN workers from Harvest Planters in Macclesfield, sacked in July 1993 for refusing to sign contracts which would have forced them to disown their union and work overtime whenever the company demanded, have set up a picket in the town's Park Street. Enquiries / donations to: Sacked Seven, 39 Bond St., Macclesfield, Cheshire SK10 2DT.

Homes for All

ON THE 28th February, over 50 members of the Freedom Network of squatters and travellers occupied 411 flats in Central London with the aim of repairing them (including re-connecting water and electricity supplies) to provide accommodation for London's homeless. Local residents have donated food and clothing. The occupation also highlights opposition to the Criminal Justice Bill. Squall, 2 St. Paul's Rd, London N1 2QN.

Weans' World

THE OCCUPATION of the Springdale nursery in Islington, north London, had entered its ten month in February, as the council had made no preparations for its the reopening despite a vote to keep it open being won at the joint Local Government Committee and Labour group mtg.

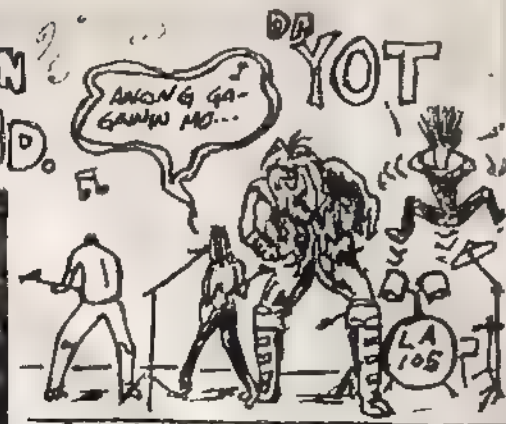
Whitehall Blocked

ON 18 MAY, disabled people demonstrated their disgust at the Government's treatment of the Bill which is supposed to guarantee their civil rights. Protesters threw themselves onto the road and handcuffed themselves to buses, blocking Whitehall in central London.

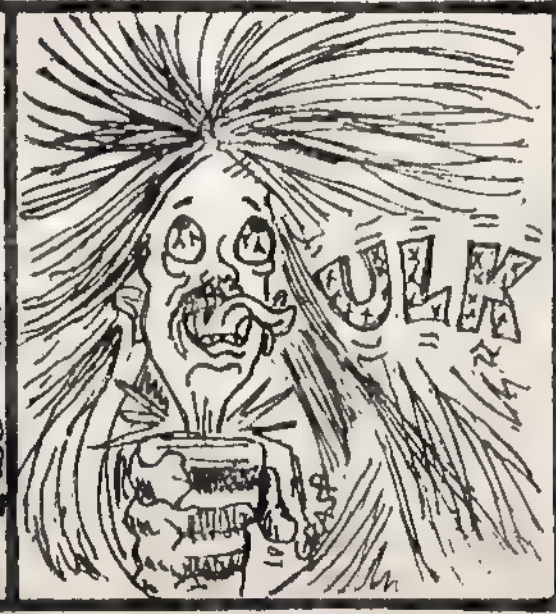
Poll Tax Occupation

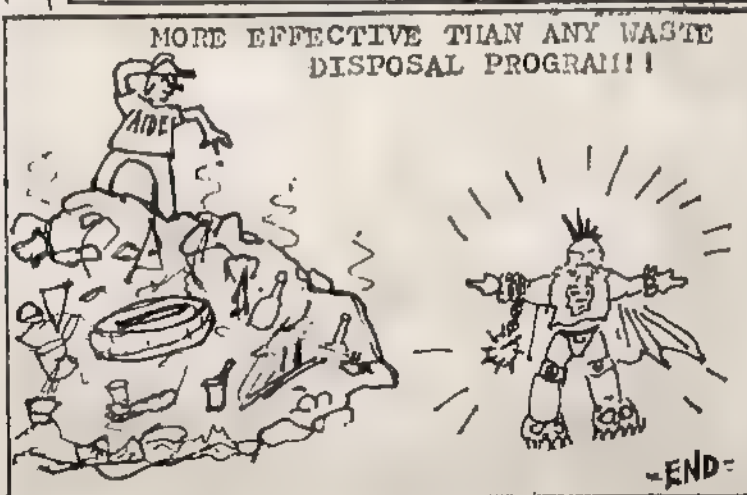
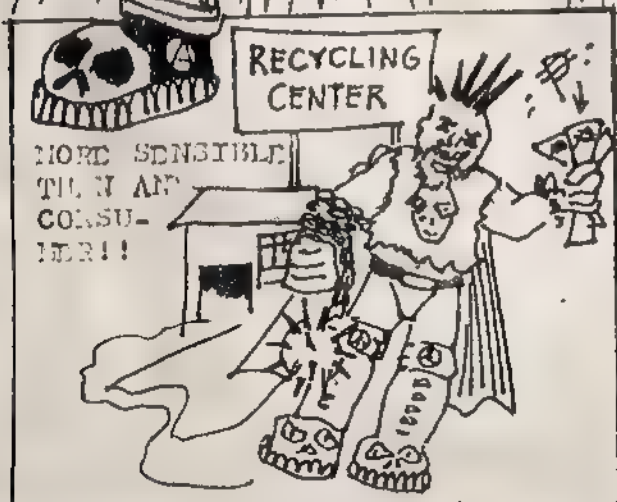
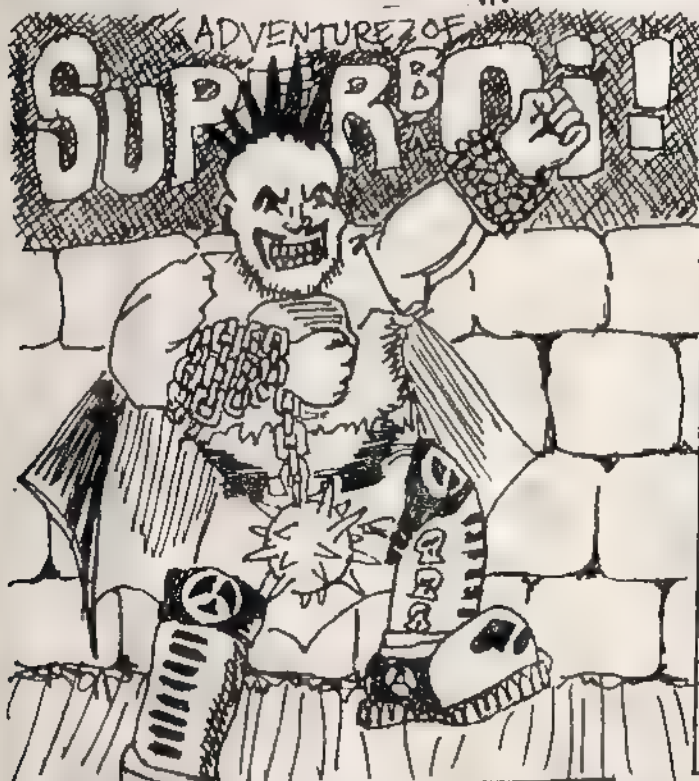
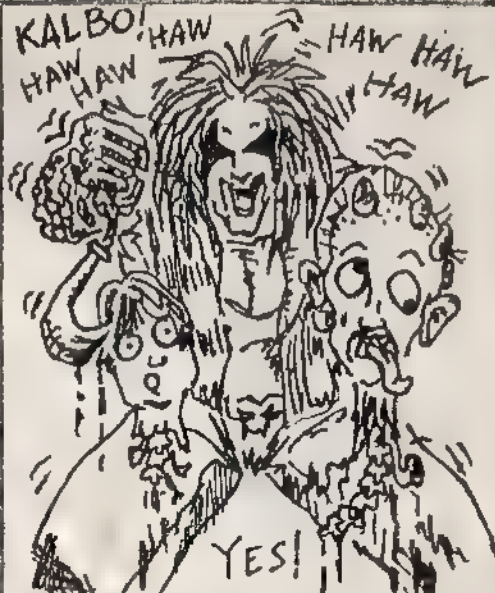
TWO Sheriff Officers' premises in Glasgow were occupied on 14th February by protesters demanding an amnesty for all Poll Tax non-payers in Strathclyde, causing severe disruption. Several people were arrested. And on 1 March 27 arrests were made at a demo outside the Regional Council's Glasgow office.

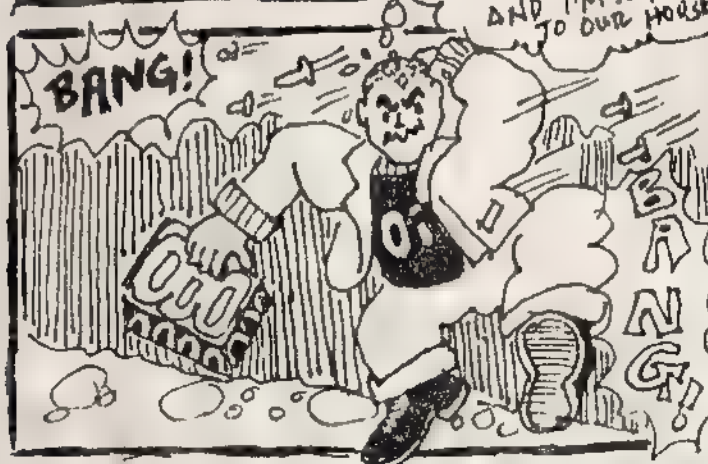
THIS STRIP DOESNT MEAN
TO DESTROY BUT TO OFFEND.
BASTITCH
ON STAGE



COMIX PAGE KOMIKS







BY:
DIS-
PIC-
ABLE



BAD OMEN

OB: WHAT MADE YOU DECIDE TO DO 'NEVER FORGET THE CAUSE'?

FISHBONE: There are a number of good bands who should be given the chance to sell their wares. We don't have TRC now to support the movement, iniwan tayo sa ere, so Middle Finger decided to help fill the need just like what RMD (of the P.V.) is doing.

WILL THERE BE A LAUNCHING GIG FOR THE ALBUM?

If my schedule will permit. Mounting a concert is too bothersome. Too much of your time will be involved. As well as too much headaches. The bands themselves are the most problematic. There are those who will arrive late and would want to be accommodated first. Some would not even volunteer to approach you to be listed up and when they don't make it on the stage, it will be you, the organizer, whom they call "rock star", or worse, threaten you with harm. I really can't figure out such mental shallowness. There's the problem at the gate too. Even some prices of 2 admission aren't that stiff, many a scenerester would be barred. Buti nga kung tatawad lang-yung iba, libre pa ang trip.

THE BANDS IN THE COMPILATION WERE CHOSEN ON WHAT BASIS?

They should play Oi, Hardcore or Ska.

SO WHAT IS ANAK NG KAPRE DOING THERE?

Their inclusion was a dear kin's request.

WHAT WAS THE FIRST PROBLEM YOU ENCOUNTERED WHILE DOING THE PROJECT?



The recording studio. We-Drastic Noise, Dead Sperm and Bad Omen-should have been through with our tracks' last summer yet. It was at Atienza where we first went. We arrived at 2:00 PM on the scheduled day but the technician was not yet around. Lolo Pera said he'll be coming shortly, so we waited. No technician came.

WHAT PROBLEMS SURFACED AFTERWARDS?

The studio still!!! The recording machine at REU (where we transferred) was always out of order. Another difficulty was the bands' schedules.

WHAT WAS YOUR AGREEMENT WITH THE BANDS AS TO, WELL, THE RETURN OF THEIR TROUBLE?

Each member shall receive a complimentary copy of the tape.

WILL YOU TELL US YOUR FAVORITE CUTS IN THE SAMPLER?

Bad King and Can't find Someone.

BY THEM?

Kanta namin yub eh! (the guy's playing safe-Ed.)



NOW THAT YOU'VE GONE THROUGH IT, WHAT ADVICE WOULD YOU GIVE WOULD-BE TAPE PRODUCERS?

To those about "to tape" be sure nang dang sumakit ang ulo nyoi!!!

HOW'S BAD OMEN? WHEN SHALL YOU COMMENCE RECORDING FOR THAT EARLY 94.

We're fine thanks. Surprise-will have a solo album next!

PLEASE DESCRIBE RICH-TYARD. YOUR WHIZ DRUMMER.

He's to small.

AND WILLIE, YOUR CUTE AXEMEN?

He's lunatic.

HOW DID THE PUNK SCENE MANAGE TO CONQUER THROTTLES PUB?

Throttles is a jazz bar whose owner happened to be a classmate of mine. She invited us to play when she learned that I have my musical group. And would pass up such a chance! But I asked her if I could bring along two more bands. She said yes! I broke the good news to BIOFEEDBACK and DEAD SPERM. The former however were having their mid-term exams at the time so I substituted DEPTH CHARGER.

BAD OMEN HAVE HAD INVITATIONS TO PLAY MAYRICS-YOU ARE A MUSICIAN FOR PEACE MEMBERS. WHY HAVEN'T YOU HONORED SUCH INVITES.

It happened always that when they ask us to play there, we have trouble about our guitarist-vocalist. Incredible but true; Willie is our ninth guitarist-vocalist!

BAD OMEN'S DEBUT GIG HAPPENED AT CLUB DREDD NO LESS. THE REASON?

The PHILIPPINE VIOLATORS, who are good friends of ours since the Dinosaur Age asked us to open for them.

WE KNOW AT LEAST 4 BANDS WHO COVER YOUR SONGS. HOW DO YOU TAKE THAT?

Delighted! syempre. Kahit paano, those bands are following our footsteps, so to speak, kahit hindi pa kami sikat. For all you know, baka mas maganda pa yung cover nila!

YOU'RE AIMING TO GO INTO SKA-DID WE HEAR IT RIGHT?

We're interested. The treesome though will still have to talk about it

WHAT CAN YOU SAY ABOUT PUTANG-I-NAS, AN OI OUTFIT YOU FORMED?

Putang-I-Nas, ang galing nila! Im so proud of them. Many are finding them good too, even with the name - kakaiba kasi.

IS IT TRUE THAT YOU'RE TEXAS-BOUND? WHAT WILL YOU DO THERE? HOW LONG?

Texas!!!??? I do hope na matuloy. What will I do there is to form a BAD OMEN (U.S.A.).

HOW DID YOU ACQUIRE THE HOBBY OF COLLECTING EXPENSIVE COMICS?

It has been an obsession since I was a boy. My fave then were PHANTOM, and BILLY THE KID. The interest somehow faded during my high school days. Now, in my college years, its back with a VENGEANCE!

THANK YOU FOR BEARING WITH THE SEVERAL QUERIES. DO YOU WISH TO PUT ACCROSS SOME MESSAGE FOR THE TRIBE?

Yes. To those who have been supporting us, MARAMING SALAMAT SA INYO!!! To the bands, be on time in gigs. H'wag sanang pa-star at h'wag ding mag-unahan sa line-up; hindi lahat ay mapagbibigyan. Doon sa mga hindi makaintindi o ayaw umintindi, mag hip-hop na lang kayoi!!!



GIG REVIEW

Here we are again giving you an update on what was happening in the Phil underground music scene.

San Miguel Battle of the Bands concert series in selected universities, the Guadalupe concert series and foreign artist such as Metallica, Toto, Bon Jovi (RIP-OFF) and even Sting is coming to town. Our featured story has the best line up of bands to date. If there is "Clash of the Titans" in the U.S., Phils. has "Joan Lombards present "Save Mother Earth". A reunion of some of the big names in the Philippine underground music scene. It would be better if they include R.D.A., Urban Bandits & Betrayed in the line up.

To tell you frankly, I thought this concert was a big joke. The band line-up and venue? It was a bit impossible. Till I heard the bands being interviewed over LA 105. So I was convinced at that time.

Dapitan Sport Complex. Many punks and bangers as well, gathered around the vicinity of the venue. There were also a bunch of pigs around and bunch of assholes & rednecks. At the gate (in behalf of the expectators who were there, I was given the permission to say a "bunch of asshole & rednecks" to some of the staff of Joan Lombard. Ask some people who were present at that time, you'll even get the worst comments) The gigs was 2

hours late eventhough I was there early. I entered the place late too. Coz I worry about the money that I'll be



paying to those capitalist. And besides it was lil bit of chaos outside that I thought the pigs would stop the concert, but wait I was wrong the pigs do nothing but stare at the people (I guess they were all well fed) Expectators were asking for a lower price. They were shouting, cursing and even singing the national anthem as the pigs cleared the gate. Me and my friend agreed to pay 40 bucks eventhough we have the money we had a hard time getting near the gate. We were like a wet laundry being squeeze with all those pushing. One thing I would like to say hello to the person who was trying to pull the wallet out of me. And the lady who got my my 40 bucks just to enter the place.





As we enter I even saw a person being tortured by their nazi staff.

Too bad were not cathead DEAD ENDS playing once again (after a long years of resting on their bat cave) my friend told me that they played most of their original songs. ABRASSIVE RALATIONS was blasting through the speakers of that time. A all female group composed of Loi, Tuesday, Watts and ? ?, slam dancing were allowed this time I've seen them played in Rock A Punk II at Guadalupe, watch out Kelt Kross Abmassive Relations are coming your way. The next band is WUDS, Bobby, Alfred, and Aji (same guys). WUDS really didn't left the underground music scene, infact Alfred had a side band called Kwerdas. In this gig, Wuds played their old songs from their solo cassette LP ARMS TALK w/c includes Pera, Tahimik Hindi Magulo, Teachers & Cheaters. They also played Inosente lang ang Nagtataka and Nakalimutan ang Diyos. Crowds didn't refrain from moshing, coz every songs is a must for slamdancing. They even give away some drum stick at their audience (too bad I didn't got one). Next is INTOXICATION OF VIOLENCE (I.O.V.), one of the best hardcore band on those days, now with ex-A.O.D. named FINN on vocals and rhythm guitars, Raddy on bass, Gerry on guitar and ? on drums. Songs they include on their repertoire are their version of CHAOS "We are the One", MISFITS "Last Caress" people get crazy as they played one of their original composition "Yankees" it was a slam dancing galore, really. After IOV comes DECEASED (not related of U.S.A. Deceased band). They played "No Future sa Pader" originally done by URBAN BANDITS. Their version of an old classic song by DEEP PURPLE "Smoke in the Water" and opening their set w/ their original tune called "Never Rest in Peace". Due to some reasons G.I. & The IDICTS & BIOFEEDBACK won't play, but Jun Idiot was present at that time. If not for the good line up, I wouldn't be there too. But its a good gig, the newer punks had their chance to see their idols live ~~xxxxxxx~~ and not just hearing them from an old TRC tapes.

DIFFERENT TRIBES

in cooperation with the JVC

presents.

BRAVE NEW WORLD

The New Generation

(Against Payola)

WUDS
BAD OMEN
B.D.A.
DRASTIC NOISE
M.A.D.
DEPTH CHARGER
PUT NG-I-NAS
LOLA'S CURSE
COP SYRUP
PHIL VIOLATORS
TRIBAL FISH
HARD K
ASKALS
CONTRAS
MORESETH
PRIVATE

DEAD ENDS
DEAD SPERM
DEATH AFTER BIRTH
ABRASIVE RELATION
SACRELIGION
SEPTIC TANK
BANGUNGUT NI JUAN
DEAR DINGO
PUBLIC DISTURB

A left turn from the Ave. in the center of large gym. But what do you know was hence much delayed but what of pals and acquaintances to chat explore and even plunge into (stances to get high with (and to some others.)

The concert finally took calist went wild, romping in BACTERIA, also of the death larly dug one of its numbers death 'n' roll.

Slamdancing began with dozen infectious tunes, inclu- a song from Black Flag. DEAR performance contrasted with the next band, DEAD END's set. The terial (for a new album, it announced) which the audience lapped up by way of mass slamming and dives galore.

In quick succession came LOLA'S CURSE, DEPTH CHARGER and CHILD IN TIME who proved to be a pleasant discovery.

CONTRAS was excitin it always been. I particularly got high with the drums works. The PHIL. VIOLATORS followed. Sikat Na Si Pedro saw one of the big- gest numbers of slampite

An uncontrollable DEAD SPERM's Ana to cut it Anar chy In by the

Excitement filled me and scores of others who made it to Liwa - sang Bonifacio as we waited for the busses that will take us to Mabini's hometown in Batangas. The video coverage of the event started this early! When off we went on the first bus - the second one left an hour later - a wag promptly mimicked the megaphone-bearing on-strike laborer with the usual lines aboard a PUB. Laughs. Another imitated the religious missionary-beggar's usual words on a bus. Again laughs. When the vehicle pulled over one of the

booths at the toll plaza in Calamba, someone mentioned a set of food items towards the teller. Guffa. "Akala ko drive in adding, "Ang pangit ng crew!" high way to attractive Mabini Tanaunan led us to the venue, a - there's a brown-out! The gig the heck - there were a lot with, a nearby scenic river to (like what some did) and sub- get nabbed like what happened



H.I.V.

off via SACRELIGION. The vo- elation across the stage. genre, followed. I particu- which I would describe as

RDA's set, comprised of half a ding Nuclear, Man in Uniform and DINGO's fine-but-quietly-received pandemonium that accompanied the 'legendary' group played new ma-

terial (for a new album, it announced) which the audience lapped up by way of mass slamming and dives galore. In quick succession came LOLA'S CURSE, DEPTH CHARGER and CHILD IN TIME who proved to be a pleasant discovery. CONTRAS was excitin it always been. I particularly got high with the drums works. The PHIL. VIOLATORS followed. Sikat Na Si Pedro saw one of the big- gest numbers of slampite

slamming mob filled the stage during rchy In The UK number. The band had short lest the scene turns to XXX Tanaun. (Was that moment caught Videocam? Oi! pahiram naman n'yang bala, oi!). COP SYRUP, with Wng's heroic on the mike, was okay. Again there was a pleasing, great crowd action on stage during MAD's Fuck The USA number. I wonder if the lensman captured this segment with all that danger to his limbs and tool. When DEATH AFTER BIRTH showed its wares next, the likes of Je-



PUTANG-I-NAS



DEAD ENDS

rome of Depth Charger couldn't help but some headbanging himself (Tell



PHIL. VIOLATORS

us more about punk and death re-
was in low spirits. What
lang nakilalang bating?
tators were, after taking
Omen... posters thrown
plug for the group's al-
a few days after.

Many seemed to look
see it all when WUDS came
-Bayanan, Di Ko Yata Main
lang Ang Nagtataka. All
tened to or outrageously
to me nearly fainted upon
At Nakalimutan Ang Diyos.

PUTANG-I-NAS gave
origins all. Vocalist Khryze
Definitely, the dude is
every outing.

Wrapping-up this mu-
who also gave a trio of songs.
Incidentally, this is the
played last in concert; they

PUNKS Against

FOR WANT of a more suita
was held in - awoooo! - a
strange music - and that mat
- begets strange places. Right
nevertheless, is a very welcome

The over-delayed show (blame the
set off at last at around 9:00 in the - shall I say creepy - night. First in the
line-up was PERWISYO, doing a couple of Ramones tunes plus some. Slamming quickly
began with the following band, GENERAL MESS, doing Wild in the Street and three
more. Were they wild in the pit! A sideshow over da bakod occurred at this time.
You guessed it - gatecrashers struck, but they retreated when some ten marshalls
chased them, brandishing baseball bats.

Slamming went on through DEAR DINGO's engaging set, and on through DISORGA-
NIZED's set which had half a dozen tunes, among them Kill The Poor and Genera-
tion. The latter/song had the slampit fans looking cute with their slow moves,
for such is what the cute anthem requires.

The off-and-on PUBLIC DISTURBANCE was on stage tonight with a quick set,
followed by BACTERIA who dished out an interesting set. The band bears watching;
it should be a fine death-core act not too long from now. I failed to get the
name of the band that followed which did some Clash cuts, plus. And then came
the punk

POLITICAL CHAOS (diff. from its dead
death namesake). Played a
couple
of self-
penned

tunes plus No Room
for You & Anarchy
in The
UK.

conciled!). BAD OMEN
happened, boys? Wa-
delighted, some spec-
hold of folded Bad
from the stage - a
bum due for release

for the best point to
up next. Multo, Bayan
tindihan, Inosente
were attentively lis-
slammed to. The last next
hearing the the first strains of

three fine numbers,
was in his best element
improving with his band

sical event was HIV
also originals all.
first time the lads
usually played first!

SOCIETY

ble venue, this one
cemetary. But then,
ter, strange beings
? Right! The ambiance
change.

owner of the sound system)

PUBLIC
DISTURBANCE

DEPTH CHARGER charged next, doing a couple too of its originals plus some. Again, I failed to jot the name of the band following which played two Ramones numbers and Salot Sa Lipunan. (The bands are at fault. In spite of their being total unknowns, they don't bother to tell their names. Hey, if you wish to remain unknown, so be it!)

BUBONIC PLAGUE came up next with a quartet of deathly tunes (that benefits the place). SACRELIGION brought the curtains down with some six songs.

god slave THE SCENE

The independent music scene in this Pearl Of The Orient was exceptionally vigorous in the year just passed. Here's wishing the same scenery will be seen in this new year of the pigs, err, Pig.

The first blast of 1995 came from Tanauan (concert-wise) and Bad Omen (recording-wise). The happening in Ala-eh country - dubbed Brave New World, New Generation - transported a score of acts from the metropolis and had them rock Mabini's town for some six hours. The thoroughly videotaped event was capped by - guess what - the disappearing act, literally, or a quickly-famous band.

The Jemjen-Richard-Willie triad released its self-named maiden album a couple of days after the celebration in Tanauan. The 12-cut, neat body of works did extremely well in its first 24 hours in the market, outselling the earlier releases (two samplers) from Middle Finger.

Ska-reggae is gaining ground in the underground-among local punk bands, that is. The latest to test the genre is Mengeleids, after Sub-Kingdom, after Toilet Scandal which started it all via its lone entry Red As Roses in MPF initial release. We've heard of other punk groups entertaining the idea of doing the Jamaican beat too. Which is just about time.



Putang-I-Nas and Canteots have a split album in the works which would be out very soon. One of the tracks, a remake, will have the two groups joining forces. Putang-I-Nas, incidentally has participated in two international compilations. One of them is the double record, 36 track Bullshit Detector 4 which contains the Pinei representatives' Radioactive Survival. The other, a cassette, has Oi Still Exists. Can-



tests debuted at a Feati event September of last year. Its personnel: Alvin (g), Fishbone (B), Vic (v), and Rummel (also of Good for Nothing) on drums.

Expect another Ska outfit to emerge in the local scene. Raymond and Neneng have bolted Put3ska, and if that band's birth is any indication, the duo shall form another of the kind. Put3ska came into being after Raymond and Neneng left Tropical Depression. If a new ska outfit does emerge, then these falling-outs are, in reality, blessings in disguise! (Incidentally, of Tropical Depression six original men, only ex-Betrayed ex-Skavenger Dominic and ex-Skalawag Bong remain).

The poster-ad for the Bad Omen cassette is quite a looker. Several released copies were thrown to attendees of the Brave New World bash and more of these free collector's items are awaiting lucky hands. Our high fives go to the poster's creator, Vic of Canteots who also did the unique cover for the album. (He is Heber B's recording firm's artist.)

The grapevine has it that, with the income generated by Middle Finger's productions, the label's top man is now the owner of a new car & - hold your breath - is planning to buy another new car! The price, err, the news is not right. We have had rides in the concerned automobile and we hereby refute, nay, repudiate these statements. The vehicle is an old, red Mitsubishi that's only being lent by the father-owner to his son, the MPF man.



DATE: 12-28-94 PLACE: STA. CRUZ, MARINDUQUE.

DAY 1 - As if to get ready for simbang-gabi, I and Cantots' Vic, Alvin and Fishbone (also of Bad Omen, as if you didn't know) sprang from our beds at 3 in the ey-em to catch the 10 am voyage of a Marinduque-bound ship in Lucena City.

At 4:00 we were at the Tritan Terminal in Lawton where Edwin, the concert's prime mover, had been waiting. He treated us to breakfast when the second batch arrived. When finally came, we promptly boarded a departing bus just in time to fill its remaining seats.

We reached Lucena's pier at 8:00. From a distance, I didn't even realize that the ship we were about to board was, ah...a ship! Once aboard, I excitedly took a shot of the many boats moored at the harbor.

UNDERGROUND INVASION Save the Earth Rock Concert

The last hour or so of the voyage was a big thrill, at least to us first timers in the place - as the verdant and hilly isles of Marinduque came into view. When the vessel came nearer to the shore, it would turn

out that the gang was in for another thrill. Parked a few meters from where the seacraft would anchor was the long jee we were to ride from the coast to the town proper, bedecked with the concert's streamers and the title, UNDERGROUND INVASION, printed in screaming letters. By punk standards, it was a grand enough welcome.

After a late lunch and some billeted, we visited the quaint I merrily ascended up to its at the plaza until early in the evening was spent for a little.

DAY 2 - I was first to than wait for the others town for the sights and the gang was down to a its shallow clear wa souvenir shots.

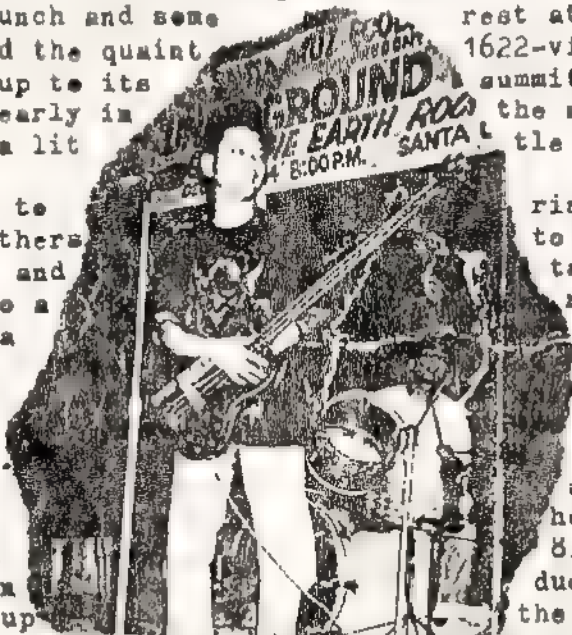
After noon, Honeste arrived, 2 mely Rica and Marki. venue later in the and dinner at the a quarter before

The local (Maria should have warned up

rest at the vacated house where we're 1622-vintage church whose bellfry summit. Then we had a long chat the night. The rest of the eve- tle liquoring session and kuli-

rise at about 7:00. Rather to awaken, I opted to roam the take pictures. When I returned nearby river, took a dip in ters and posed for some

Biofeedback's Reypeace and petite lasses in tow, na- The bands rehearsed at the afternoon, then took baths house and headed for the gig 8:00, the designated start. duque) acts - three of them - the event but, alas, it was



Biofeedback, Cantoots and Bad Omen - in that order - who did. Why? 'Cause Fishbone and Reypeace had important appointments the morning after and had to take the night's voyage to Lucena, much as they really did not want to.

Only a handful of attendees had trickled in the auditorium-gym when BFK raised the curtains at 8:00 sharp. (They would miss the 10:00 p.m. return sail if they would wait for more people to come.) Richard of Bad Omen sub-ed for Cid on drums while Rica who is bassist for Mongoloids did Andrea's part. Five nice numbers from the group: Descendents' Get the Time, BFK's The Real Streight and In Another Time, Sex and Violence and KKK.

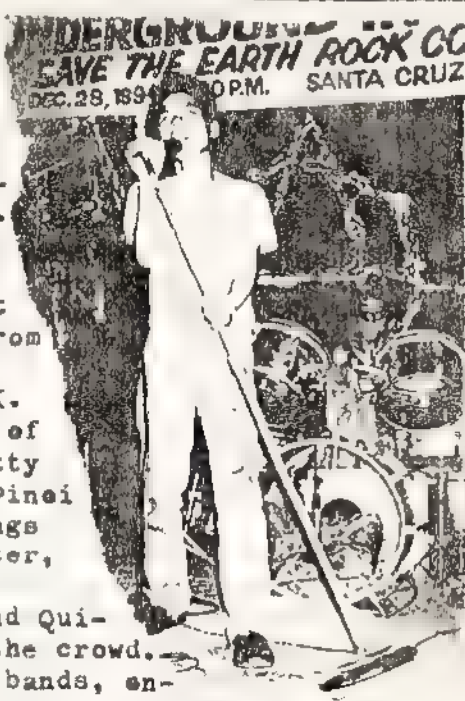
Cantoots was next and it was during its rendition of Generation that dancing commenced, proof that that ditty has remained a favorite since the early years of the Pinei scene. The band and the next, Bad Omen, did some 5 songs apiece but these two groups were to do second sets later, minus Fishbone who bass-es for both.

The local groups, namely Private Army, Hom-Itit and Qui-vit are good rock acts who were eagerly danced to by the crowd. In contrast, of all the pieces played by the visiting bands, only Cantoots' Club Dead and the anthem from Private Stock were lucky to have dancers.



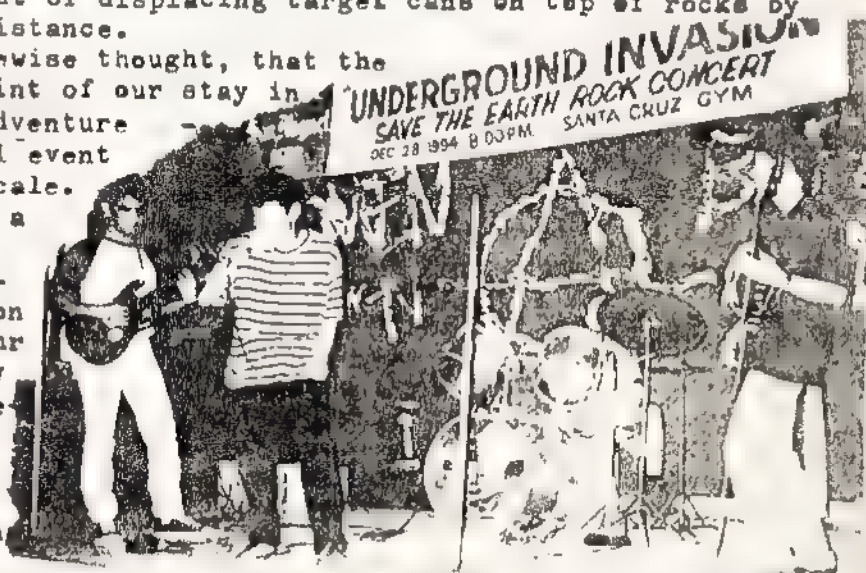
DAY 3 - In the led time catching tin in the brook itself. Some stream. We also made a sport out of displacing target cans on top of rocks by throwing stones at them at a distance.

You would think, and I likewise thought, that the concert will be the highest point of our stay in Marinduque. An unforgettable adventure w/ nature relegated the musical event to second place on the bliss scale. After lunch, we-16 in all took a chartered jeepney up to a point near our destination, the Kawakawa falls, for an all afternoon affair in paradise. The area through which we had long but easy and cheery trek on foot is something to behold: lush forest, leafy and picturesque ravines, exotic plants and flowers, bird sounds, even a curiously golfing greens like spot. After some turns towards the end of the trail, the main falls suddenly came into view.



The return sets of Cantoots, Good For Nothing and Bad Omen were more interesting not only for the personnel variations but more so for the 'hidden' talents that surfaced: Naguit doing the vocals for GFN, Alvin doing the vocals for Cantoots, Richard playing the bass with GFN and Alvin taking the bass chores for Bad Omen. Willie, Richard and Alvin were surprisingly very tight and the crowd's rapt attention more than made up for its snub of the slumpit. Richard was very exact with his chops, Willie was very lucid with his voice (Claudine, especially, came off superbly.) My only complaint: I was hollering repeatedly for Stupid War but no avail. I looked stupid, wahl!

morning, we returned to the stream where we killed water fauna, placing them in an 'aquarium' in played chess over a rock in the middle of the



We took pictures of our selves as we have been doing along the trail. We brei-
led a huge stuffed bangus, swam in the deep lagoon beside the falls and explo-
red the exceedingly attractive and rocky river w/c has several other falls in
different levels.

I should mention a little incident that happened as we were leaving the
main falls-lagoon if only to make a plug for Mother Nature. I was hurriedly pic-
king up the gang's debris when someone yelled, "O, ano ba 'yan!!" I felt mocked
and too shy to continue that I left the task half-done. The dude may not ^{have} read
or heard that message for places such as this: Leave nothing but your footprints.

After partaking of a specially-prepared dinner in another house - at Twin-
kle's - shopping for some delicacies and bidding our hosts and new friends good
bye - Edwin, Tony, Jeff, Alvin, Edessa, et al - we headed for our return trip to
Manila.

Records and Fanzine REVIEW

RANCID - "Let's Go" - CD

23 songs of blistering punkrock
to hardcore tunes. Great vocals, re-
minds of early Black Flags' (I
think?). Nihilism is great and radio
was cool. I prefer salvation, great
pogo punkrock. Bong & Darius of the
local Oi band CONTRAS should try lis-
tening to Rancid's "Ballad of Jimmy
and Johnny" after their senseless
fight at Tandem Recto becuz of some
stupid bitchass chick. Anyway the
record is great, too bad some of their
songs are exploited at L.A. 105's
survey countdown. They hit #1 last
March 2, 1995. - EPITAPH

RICH KIDS ON LSD - "Riches to Rags" CD

Fast thrash and fast guitar riffs
plus thundering drums. This guys know
to handle their instrument well. You
can really feel the metal influences
here. Vocals reminds me of Ugly Kid
Joe's. Great band you can't control
yourself on moshing and headbanging.
EPITAPH -

BAD OMEN - "Bad Omen" - Cas. Tape

A self tittled album that gives
you 12 pure punk rock muzik. 4 sung
in their native language and the re-
maining 8 sung in English. Most of
their topic are focussing on war,
corruption, broken down politics, &
womyn. My Faves are Maling Sistema,
Claudine, and Pera. Their beat are
sometimes slow and sometimes aggre-
ssive. - MIDDLE FINGER PROD.

DOWN BY LAW - "Punkrockacademy" - CD

Excellent straight melodic hard
core. Sometimes similar to Dag Nasty.
The first song "Punk won" is the great-
est song I've heard since Dag Nasty's
first album. 20 songs of melodic punk
rock that will keep your spirit in
punkrock alive and kicking. The re-
make of the Proclaimers' 500 miles
is superb nobody could have done it
better than D.B.L. The song "punk as
fuck" is...what can I say raw as
fuck. Fucking short. Like what they
say everything sucks. Again nobody
says it better than this band. But
buy this one. Its a must!!! EPITAPH

PUTANG-I-NAS - "Skinpunkchaos" - Demo

Composed of six energetic combination
of Oi/punk/hardcore type of muzik. Their
songs deals with slavery, nuclear radia-
tion, unity and attitude. 2 of their
songs here are also been a part of diff.
compilation both foreign & local comp.
records like Oi! Still Exist and Radio
Active Survival. Another Oi/Punk band
to be hear and watch! - c/o OIBANGER ZINE

NOFX - "Punk in Drublic" - CD

I think this record/band is one of
a kind. An all around type of muzik
that really amuse the one who hear it!
A bit or may I say a combination of Oi
reggae and melodic straight forward
punk rock muzik. Safe to assume that
they're greater than other melodic
punk band from U.S of A. My fave song?
I think? All! Like Rancid some of their
songs are been exploited at L.A. 105.
Buy this or die! - EPITAPH

DESTROY-"BURN THIS RACIST SYSTEM DOWN"
7"EP-ruckan powerful hardcore stuff
from this band. 11 songs of pure aggre-
ssive growling hc/grind. The lyrics is
great not just an average shitty crap.
Theres also an explanation about the
songs which is certainly cool. Their ly-
rics contains broken down politics a-
bout state & society.
DESTROY/P.O. BOX 8585/MINNEAPOLIS/MN
55408/USA.

DISAFFECT/SEDITION-"WORK AS ONE" 7"EP.
This is absolutely great! The flyer des-
cribe this as "New ferocious celt core
slabs of quality and distinction" I
just wonder what the term "celt core"
means. Well anyway, this record is
really ferocious! 7 songs of pure in-
tense crust (one for every inch of
plastic!) 2 new songs from disaffect 3
cover versions from Sedition and they
find time to cover each other song too
What an excellent display of collabora-
tion! I cant describe this better than
the flyer says, so here it goes: The
muzik-peels paint at 60 yards. The
words-concerned considered & straight
from the heart.

FLAT EARTH REC./BOX FLAT EARTH/52 CALL
LANE/LS1 6DT ENGLAND.

ACTIVE MINDS-"BEHIND THE MASK" 7" EP

5 intense trax of pure great HC/punk
muzik. The lyrics talk about being
different & importance of words to
give our action a meaning. Theres a
song about Atheism and an attack on
the U.S. rasta hc band Bad Brains
which tackles their homophobic lyrics
and bigoted shit.

LOONY TUNES/TOP FLAT 23/THE SPLADE/
SCARBOROUGH, N.YORKS/Y.O 11 2AQ/U.K.

SIVULLINEN #14- 28pp. \$3.00ppd. No!
it's not a muzik zine. I may say it
is a work of art zine. Contains po-
etry and weird but creative drawings
also got a short story about the Oi
gang of the late 21st century. Real-
ly different from other zine. Simple
small, neat and great layout.
c/o JOUNI VAARAKANGAS/KAARELANTIE
86.B.28/00420 HELSINKI FINLAND

TRIPPA #7 32pp. \$7 - A great
zine w/colored cover but too bad I
dont understand Italian. Interviews w/
DE-CORTO, MUMBLE BUMBLE, FLINTSTONE
KARMA, FALL OUT, TEMPO ZERO, SUSY
LIKES NUTELLA plus a review corner.
c/o BALLINI STEFANO/VIA MOCALE 79/
TAVARNELLE V.P., 50028 (PIRENZE) ITALY

VOICE OUT! #1- 60pp/\$3.00 ppd.
small but terrible zine! Lot of infor-
mations, not only about muzik but also
including some stuff from tribal issue
technological shit, articles, scene re-
port (Mexico), gig review, poster, zine
and muzik review, interview from Heas
Cramp, Erebus, H.I.V., Nuclear Death
(cool interview and telling that Wild
Rags are really RIP-OFF), Pablo of Re-
sistance Prod., Necrosis and Drooling
Sputum. and lots of articles & opinion.
A new zine that's really worthy.
c/o YEYET RUIZ/201 RIVERSIDE ST./COM-
MONWEALTH/QUEZON CITY/1121 PHILIPPINES

NO SANCTUARY #22-20pp/\$2.00 ppd.
Another small zine but really get my
attention. 100% DIY made, punk as fuck!
Interviews with Uncivilized, an article
about Maloka (active org. in France) &
about pets. A cool short comix strip
got a letter section. There's also
loads of news & honest review. Re-
lease every month and definitelt the
zine I would recommended to everyone.
c/o RESISTANCE PRODUCTION/PO BOX 3142/
2500 BIEL 3/SWITZERLAND/EARTH

RAMPAGE FANZINE #1 50pp. \$5.00 ppd.
A grind/death metal zine
though it has an interview with
ABRASIVE RELATIONS, an all-female
punk band. There's a great
article-how to save the rainforest.
Interviews with **NIKOTINA, DETALIPIA,**
SACRILEGE, AMOCRASS, to name a few.
Also got comix, drawings, records
and zine reviews. Not too bad for a
starting zine.
c/o DANG GAMBOA/840 CABATUAN ST./
CALOCAN CITY/1400 PHILIPPINES

VOICE OUT #2- 40pp. \$2.00 ppd. - This
zine improve a lot compare to their
1st issue. The editor deserve a big
merit on this. Interviews with **B.F.K,**
RADICAL NOISE, VASCO NOGUIRA, C.F.
D.L., PHIL. VIOLATORS, DISCLOSE and
DESTROY. A scene report from Singa-
pore The usual column, opinion, ads
and review. Highly recommended even
to minors.

NO SANCTUARY #26 16pp. \$2.00ppd.
A tough cover hah! Yeah, b'coz it's
Sid Vicious on their cover. Another
great issue of this excellent D.I.Y.
zine from Swiz. Interview with Roddy
of SNAFF an article about eco-ter-
rism also the usual news, classified
gig dates, comix, letters & reviews.
As I expected punk as fuck issue.

V/A-"THEMES OF MADNESS" tape-This is a comp. tape of Philippines death/grind bands. Bands included are SCUM (who released it) POSTHOMOUS, DEATH AFTER BIRTH and ICONOLAST. Sound quality is good. It is pretty cool coz this is not professionally recorded & produced. and this is a plus point! Musically good but most are just your common death song with long guitar (and keyboard) solos. lyrically, I dont know coz lyrics are not included and I dont understand what they're saying, shouting and whispering. But by judging the song titles, I can say that most of the songs came from the writers' imagination. Maybe they write engage/political songs based on reality in the future?
SCUM/25 STA. ISABEL ST., LA MILAGRO-SA VILLAGE/MARIKINA, M. MANILA, PHILS.

NECROSIS-"CHAOTIC TIMES" demo/tape Whoz sayz that Spinners is the only punk band in Turkey? Heres Necrosis, 1st demo, 11 songs of melodic HC/punk sing in english. except 2 songs "Mago" and "Tiki" who sound very aggressive and diff. on their 9 songs. The lyrics talk about school, injustice, depression & imperialism.
c/o YAVUZ CELIK/CENNET MAH./tevfik FIKRET SOC. NO.11/K.CEKMECE/ISTANBUL TURKEY.

SELFISH-"SELFISH" 7" EP-Instense hc/grind stuff from the Finnish band. Got 4 songs of intelligent gnarling hardcore. The only let down here is the distance between 2 vocals lines its too far to each other thus taking the aggression to its minimum potential.
GENET RECORDS/PO BOX 447/9000 GENT/BELGIUM.

HEALTH HAZARD-"NOT JUST A NIGHTMARE" 7" EP-Good punk muzik and the lyrics are well-written as well. It's talks about our vision's reality, life in fear, Windsor castle, etc. Somehow, I couldn't get to the lyrics of "Kill 'Em All" coz its a bit of violent (kill 'em all-the bastards). Or Maybe they just wrote it as a form of expression. Vocals is not in growling or screaming manner, but more on the melodic side (quite high-pitched indeed!) Definitely a band to watch.

HEALTH HAZARD c/o 1 in 12 CLUB/21-23 ALBION ST./BRADFORD, 1301/UK.

THE GLORY STOMPERS-DOUBLE 7" EP-This band is quite new I think but they are fucking courageous enough to release a double 7" EP, which is excellent of course! There's some political lyrics (Waste & Society) and mostly personal lyrics like "VISUAL DISCRIMINATION" which talks about how people discriminate their "looks" With 2 vocalists (male/female). The female voice is kinda high-pitched & melodic (suited for opera) Musically hardcore elements are present but on most part I can say that this is a punk record. 6 songs in all.
THE GLORY STOMPERS c/o TARAS/PO BOX 1886, MAIN POST OFFICE/EDMONTON, ALBERTA, T5J 2P3/CANADA.

LOS CRUDOS-"LA RABIA NUESTROS OJOS" 7" EP-Punk band that hails from the U.S. but they sing in Spanish. This one contains 6 aggressive punk songs. The lyrics are translated to english and it's talk about society, social war, government. The songs are written in an excellent manner and the muzik is great too. The strongest part of this is that they use their native language which makes the songs more powerful.
MARTIN/2340 W. 24th ST./CHICAGO, IL 60668/USA

WASHINGTON DISEASE-"NO NEED TO CARE" EP Straight edge band from Norway 13 trax of straight forward hc muzik w/c all know that the lyrics is on the positive side which talks about negative attitude, cowards, learning. Some of the song that I'd like are "Nothing to Give" "Vacant Minds" and "learning". The production is good w/c reminds me of those NYCH bands.
RESISTANCE PROD./PO BOX 3142/2500 BIEL 3 SWITZERLAND/EARTH.

HEADCRAMP-"BORN IN THE 70's" 7" EP-This is a 7" single with 3 trax, all are previously released on cassette format. The muzik is so aggressive & heavy. It sounds that they're heavily influenced by metal, but who cares? Muzically OK but lyrically senseless and that's the way they like it! "Born in the 70's" talks about the life of kid who was born at that time. "Dead People" is a song about dead people. A song that will surely offend vegetarians/vegans is "I Love Chicken".
HEAD CRAMP/PO BOX 29024/1186 MEMORIAL AVE THUNDER BAY, ONTARIO/P7B 6PN/CANADA.

GAS HUFFER - "One Inch Masters" - CD

Is this punk? grunge? What ever this is if you want weird rock grunge or seattle type of bands this one for you. This comes out with a comic book which is really make my attention to read. Good band. Very original.
-EPITAPH

V/A - "Never Forget The Cause" Cas. Tape

Another Phil. compilation. This project were composed of 9 bands. Assorted type of muzik from grunge, punk, Oi, Ska/reggae and h.c. The Bands like Dead Sperm, Biofeedback, Mongoloids, Drastic Noise (the self proclaimed punk band which I think is the very disgusting band from the line-up b'coz of their attitude & ideology) and Bad Omen contribute 2 of their original songs and the other band like Screw Heads, Anak ng Kapre, Toilet Scandal, and Putang-I-Nas contribute a single song on this project.
- MIDDLE FINGER PROD.

THE PIST DRUNK-"URINE IDIOT"-CD

Great punk band! Right from the start you get good ol' beer driven '77 style punk rock, similar or may I say can be compared to Poison Idea (I think?). Some of my fave songs are Piat Drunk, Johnny Eastlake and Punk Rocker. Grab it! You will like it! - Ransom Note

SOFA GLUE-"SMILE"-CD

No boring horselshit here, 12 songs of great abressive hardcore sometimes fast and sometimes melodic but still powerfull this guy knew how to drive their instrument well. Narc, Sleep Now and Mrs. Chapman really get my attention the rhythm are very similar to ASKALS of Philippines. - Ransom Note

V/A - "Underground Music for Underground Creatures" Cas. Tape

I think this is the best Phil. compilation I've heard. Good line-up and good music. Composed of 8 raging hardcore/punk bands. Most of their topic deals with socio political issue, anarchy, awareness, problems. Each bands contribute 2 of their original composition. The bands who joined are P.O.A., Dear Dingo, A.D.A, Hard Kulangot, H.I.V., Depth Charger, Gen. Luna, and Good For Nothing. Nice quality of recording. - MIDDLE FINGER PROD.



OIBANGER ZINE c/o DARWIN LALUZ/
2234 MALAYA ST./BALUT, TONDO,
MANILA/1012/PHILIPPINES/EARTH

It's the first, pure, hard, punk
rag from Bataan. No teeth, no L.A.
sucks, no WUDS! It's pure men, so
check it out!
If you have ideas in your rot-
ten ass., just send them to ass!
c/o Jenas #70 Lote Puerto Rivas
Balanga, Bataan.

the debut album...soon

ERMITA BAY AREA SCENE

Ha! Theres somethin's burnin out here! Abd it's the ERMITA BAY AREA scene!

Activities are based and held at the MISPLACE-the home where GOOD FOR NOTHING, DEPTH CHARGER, GEN. LUNA and SCROTAL SACS are brewed.

This independent network had successfully finished 2 gigs and more to cum.

Well, for more info just ask and research! The underground way!

Hey fucker check this tapes on your fave sari-sari store, drugs store, supermarket etc...

"PUNK & DISORDERLY 1" - V/A

"ABSURD - DITTIES" - Toy Dolls

"SOUND OF Oi" - V/A

"Oi THE RESURECTION" - V/A

"COMPLEATE REZILLOS" - Rezillos

BUY OR DIE!!

CVSM

Anti-Social

Movement

Isang masaya at makabuluhang pagbati ang ipinaabot namin sa inyo, sa kanila, at sa i'yo, saan man ito makarating, sampu nang aming kasamahan at kasangga dito sa Bataan. At last we have a movement here in Bataan. Inspired by BAD OMEN and CANTOOTS and of course you dudes out there!!!

Nagkaisang itatag ang "Anti-Social Movement" para magkaroon ng scene dito sa Balanga, Bataan at suportahan ang underground movement. Layunin din ng kilusang ito na magbigay ng alternatibo sa kinamulangang musika at tugtugan dito sa Bataan.

Ang unang plano namin ay magkaroon ng Fanzine sa Bataan. Ang napili nga palang manguna sa grupo ay and drummer ng "DRAIN BRAIN" na sinusuportahan ng kanyang mga kabanda/ka-miyembro. Ang pagpili ay ginanap sa Puerto Rivas Balanga Bataan na s'ya ring tambayan ng tribo.

Ang mga bagong miyembre at mga banda ay sumailalim sa isang paliwanagan para ituwid ang kanilang kinamulangang walang saysay na impluwensiya. Sana ang sinimulang ito ay magtagumpay at lumaganap sa Balanga at sa buong Bataan, sumabog man uli ang Pinatubo. Alam naming ang "punka" ay hindi namamatay, magsas man ang buhok, malagas man ang ngipin at matuyo man ang balat, because it is now an institution. We hope for your support. Thank you!

Kami, sa Bataan
ANTI-SOCIAL MOVEMENT



Cowboy Killers "Eddy's Leg"
7" on red vinyl
RNR003



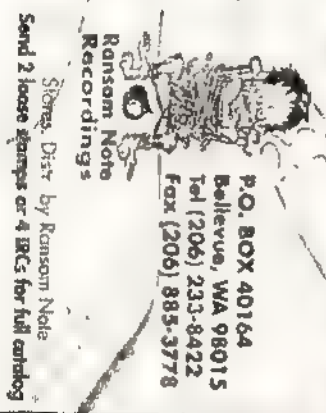
Hellbillys "Torture Garden"
CD
RNR005



The Bitchinick
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12 song CD EP
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At NAKALIMUTAN ANG DIYOS

A TAPE REVIEW BY
THE MENACE

WUIDS

Us musical rebels are not a pious set. I have yet to be asked by anyone in the tribe to attend mass, save for simbang-gabi which we go to primarily for the fun part rather than for His birthday. In contrast, I'm always asked to go to this-that gig and failing, I'll be bombarded with "Ba't wala ka nung konsert?!" the tone like I've done a crime. Perhaps the effort alone in waking up so very early & braving the brrrrr-ly clime to pay Him a visit during the merry season (kahit sa patio lang para makapanligaw) will earn you His blessings till next yule. Thankfully, not many in the tribe have been influenced by the pistols. "I am an anti-Christ" declaration. (Rotten's mom swears the statement is for effect only - it's not true of the infamous foursome.) I know of a guy pal of mine - he drums for three punk acts - who always thank Him before taking his every meal. Bless you my son, says the Toy Dolls.

The triumvirate that gave us At Nakalimutan Ang Diyos is also giving the tribe the message that we should seek the spiritual too, having sought only the material for long, w/ apologies to Madonna. Now, don't get me wrong - that's not saying you turn religious (because turning Japanese is better). Organized religion is convention; punk is anti-convention.

The title cut is a first-rate piece, save for the irritating use of 'na' instead of 'ang' in "Ilan sa mamamayan..." That's one complaint. My friends have another; that the title should be At Nakalimutang Mag-brief.

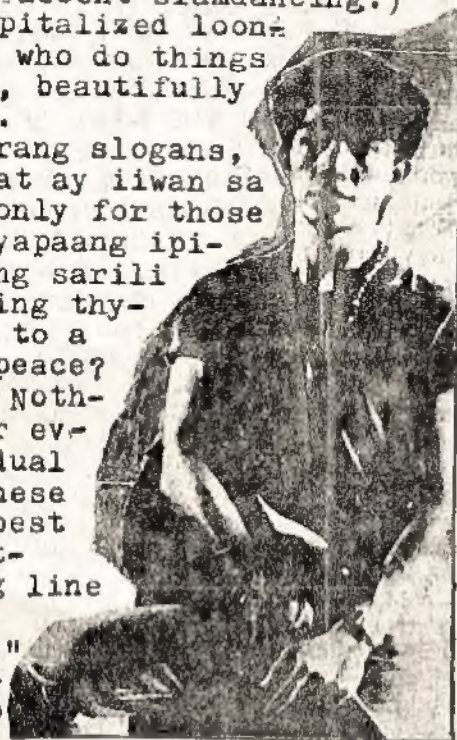
TAONG-HAYOP is perfect. perfect for a MaSta plann album, not here. The band describes taong-hayop as isang taong naturingan sa hugis ng katawan ngunit isang hayop sa puso't isipan. Like: rapist-slayers, hostage takers, shabu peddlers, penis cutters, concert stoppers, bolok scenesters.

TAKIPSILIM is a lilting, reggae-flavored song of hope. "Sino na nga ang nawala?" Tammy and Don. Tommy and Dave. "Kabilang ba ako sa nagwawala?" I have ceased patronizing the slampit since the time my face nearly bashed on a very rough pavement during one of those pagwawala. "Ayoko na. Ayoko na. Tigilan na..." (If you can't, please do decent slamdancing.)

SILENCE SA MENTAL HOSPITAL is not about hospitalized loonies. It has to do about sane people around you who do things they shouldn't. The music is off the beaten track, beautifully rare, thus it became one of my faves in the tape.

BAYAN-BAYANAN is all slogans. Walang katuturang slogans, sad to say. "Para saan pa ang kaunlaran kung lahat ay iiwan sa kamatayan?" Progress or material success is not only for those living now but for future generations too. "Kapayapaang ipinaglalaman mo ay walang halaga kung di mo alam ang sarili mo." What has fighting for peace to do with knowing thyself? Suppose you don't know you're too generous to a fault, does that make you unworthy to fight for peace? Iisa'ng pinanggalingan, iisa'ng dapat puntahan." Nothing's further from the truth. It's impossible for everyone to thread the same path since each individual has his own beliefs, values and goals in life. These said, I still consider Bayan-Bayanan one of the best in the album for the sheer brilliance of its foot-stomping ska beat. I particularly dig the opening line which, alas, those friends of mine have reworded thus, "Bayad mo, bayad ko, bayad niya, bayad nila."

DI KO YATA NAINTINDIHAN is yet another outstanding cut, musically. Lyrically, again, it's so muddled you go nuts. I've heard and read the





words dozens of times but, seriously, di ko yata naintindihan. The only thing I could figure out is that "taong nakatawa ngunit hindi masaya". I'm sure he/she is the lunatic vagrant I occasionally see in the streets, not to mention those ones you also occasionally see in concerts.

METAMORPHOSIS is just partly about it (change in form). It's more about bettering one's condition in life. And just how do you improve it? Sana'y matutunan n'yo naaaah!

MULTO. Here, Bobby more than makes up for his dismal vocal performance in the previous song. "pag namatay kang lasi-hing..." The way he stretched the word is quite appealing. Pag namatay kang ganyan, marami kang gusto, walang maglilibing sa 'yo. PWESTO, about political circuses,

places wuds in the level of class A musicians. A most quaint work, it could only come from musical geniuses. How I really wish the tribe's bands would make songs of this kind, for a much needed change. I consider pwesto the best in this body of works. Do I see a lot of raised eyebrows? It won't surprise me if that's the case. One of my fave pals said he likes it the least of the lot.

NO FLAG, NO RACE, NO COUNTRY has third world chaos-style sound and singing. The fast track is a plug for anarchism, defined as a system aiming at a society without government, in which each man should be a law to himself. vive le anarchy!!! Shurrup.

SAYANG ANG ORAS. Binuksan ko ang TV at nanood ng ilang oras. 'Sinara ko ang TV at napagod nang di nasiyahan. Sayang ang oras. Sayang ang oras. Sayang ang oras! Binuksan ko ang beta at nanood ng ilang bala - xxx. 'Sinara ko ang beta at napagod nang mag-mariang palad. Sayang ang modta. Sayang ang modta. Sayang ang modta!

The long wait for Bobby-Alfred-Aji's only-second album is hugely worth it. Buy or bust. My grade: ****1/2



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FLUSH! err, FLASH!!!

***by THE MENACE**

PUNKS MAKE THEIR OWN HAPPENING AT PEARL JAM GIG...OUTSIDE THE VENUE

Scores of punks and almost punks whooped it up at Pearl Jam's just-one-night date in Manila last February. Refusing to spend 600 bucks for admission to the on-the-ground event but refusing too to miss a promising, acceptable-enough concert, they gathered in the pavement fronting Folk Arts Theatre and made the most of it, even taking the bother of bringing two flags to wave energetically, one showing the cicled A the other inscribed w/ REBEL YOUTH.

Real action from the tribe began at around the fifth number when they started moshing to the surprise of even their fellow scenesters & some 3,000 others who have opted to partake of the event's high outside the partially open arena.

An extra-thrilling moment occurred on the Evenflow song when a big group slammed-pogoed amidst a rain of mineral water plastics that the participants themselves picked & threw repeatedly on each other, a sight wondrous enough for the videographer to frantically work on for some minutes. (He had correctly sensed that great activity will also take place outside, thus his presence there.)

Then another very interesting moment presented itself on the Alive # when a sizeable bunch, obviously over-aroused by the song, tried gatecrashing, first at the right grandstair then at the central entry. A firetruck suddenly popped which dutifully swooshed all its liquid onto the amused, unbelieving crowd. Guess what - some of the drenched yobs actually relished the free bath, refusing to go with those running away and, instead, jumped in glee. (Sort of

Crowds dispersed at concert

"Yehey! Nakagoli rin! 'Hirap ng beg-tu sa 'min.") Just when the tank emptied - surprise! - someone lobbed a molotov in the truck's direction but missed, perhaps intentionally; the rascal only wanted to scare the enemy. On the very next song, the fired-up mob charged the main gate anew, a few of them gaining entry maybe. Alas, just in time for the gig to end!! Ups, not quite - there ought to be encores, right?

Still another exciting moment happened on the third encore, Rearviewmirror. With much gusto, about 200 bodies reactivated the improvised moshpit in the street. That tune finished, they chanted as one, "punk's not dead!!!" a dozen times, as if to savor a great triumph. Two more songs followed. The Seattle-ers by then had played for two hours & left the stage. After more unheeded tawad from those inside, all went in peace.

(Special thanks to Melody and Gerri de vera for the song titles.)



MANILA TIMES photo

excerpts fr. TODAY

Onstage there's something odd about Eddie: he's smiling. My God, what have we done—Eddie Vedder is happy. He squints at a piece of paper and utters the classic Pinoy salutation: "Putang-inanyo. Ayos ba tayo diyan?" The audience goes nuts. He takes a swig from a plastic bottle of mineral water, then he starts walking around the stage and sprinkling the people in the front rows. The gesture is not lost on the audience: some guys start chanting "John Paul Two, we love you!"

Then they play "Black." Despair, confusion, loss, bitterness, blind unanswered passion—everything burns in this song, and by the time Eddie sings "We...belong...together" my face is streaming with sweat, tears and snot. Funny how a complete stranger can speak to us and for us, and yet that's what he is, a complete stranger.

"Thank you for coming to see us, it's been our pleasure," he says. "This has been the best gig ever on our Asian tour. Thank you. Be strong. Have good lives."

By JESSICA ZAFRA

"There are people out there trying to come in, and they're being dispersed with water cannons," Eddie says. "We hope nobody gets hurt."

slight skirmish involving would-be gatecrashers

BAD OMEN



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